
THE
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ISSUE 42 • MARCH 1992
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The One for AMIGA GAMES
WIN! A Nikon Camera From Sierra!
THE ADDAMS FAMILY
Gomez A Go-Go
SHADOWLANDS
Domark Does Dungeon Master
TWO FULLY PLAYABLE DEMOS!
Indy Heat From Storm And System 3's Fuzzball!
THE ONE SNEAK PREVIEW DISK 8
INDY HEAT
Storm's Classic Coin-Op Races Into The Fast Lane!
FUZZBALL
Furry Blobs Go Platform Puzzling!
© Storm/System 3/ The One 1992
Disk Format by Jools Watsham
NO DISK? SEE YOUR NEWSAGENT
WILLY BEAMISH
One Boy And His Frog
INSIDE THIS ISSUE:
• DUNE – Virgin Makes Sense Of David Lynch
• POPULOUS II – The Complete Guide
• THE MIRACLE– Beethoven In A Box
• WIN! – A Bonanza Bundle Of Loot
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2 3D SPE

EPIC

"Fast just isn't the word for this 3D - an excellent game that more than lives up to it's name." - **ACE**

"Epic is one of the finest products i have played this year, the depth of gameplay and graphics are of a truly stunning standard. .. the sheer number of vectors used on the screen is incredible with the final battle having over 500 independently minded ships." - Games X



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ROBOCOP 3 ™

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"Knocks your socks off... you've never seen 3D as good as this. The 3D twist works extremely well and arguably makes Robocop 3 the best film licence yet." - **ACE** "The vectors are super slick and smooth, all animations are top notch, giving us some of the best vectors around and the screens are superbly drawn. This is definitely one of the best film licences yet." - **GAMES X**



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THE One for AMIGA GAMES

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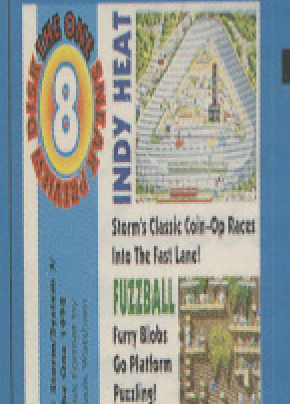
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NO DISK? SEE YOUR NEWSAGENT

INSIDE T
• DUNE – Virgin David Lynch
• POPULOUS II Guide
• THE MIRACLE-
• WIN! – A Bona

CON

HAS ANYONE managed to catch *Gamesmaster* on Channel Four recently (silly question really if their viewing figures are anything to go by)? We'd like to hear your views not only on the show, but whether you think it's doing a good job. A lot of people have been campaigning for a TV computer show for a long time, but now that it's here, is it what we were after? What form do you think a TV games show should take? Send us your opinions and we'll see about printing them in a future issue (and let's hope some TV producer is reading and takes notes).

By the way, this month you may have noticed that a couple of familiar names are rather conspicuous by their absence. The most notorious Irishman to enter these shores since Terry Wogan, Ciarán Brennan, has left us for pastures new. Also, the lovely Yvette Nicholls is off to explore the wild untamed lands of Africa. As always, whenever someone decides to leave our nest, we wish them both the best of luck and in Yvette's case, hope she isn't eaten by a lion or something.

Paul Presley



MARCH1992

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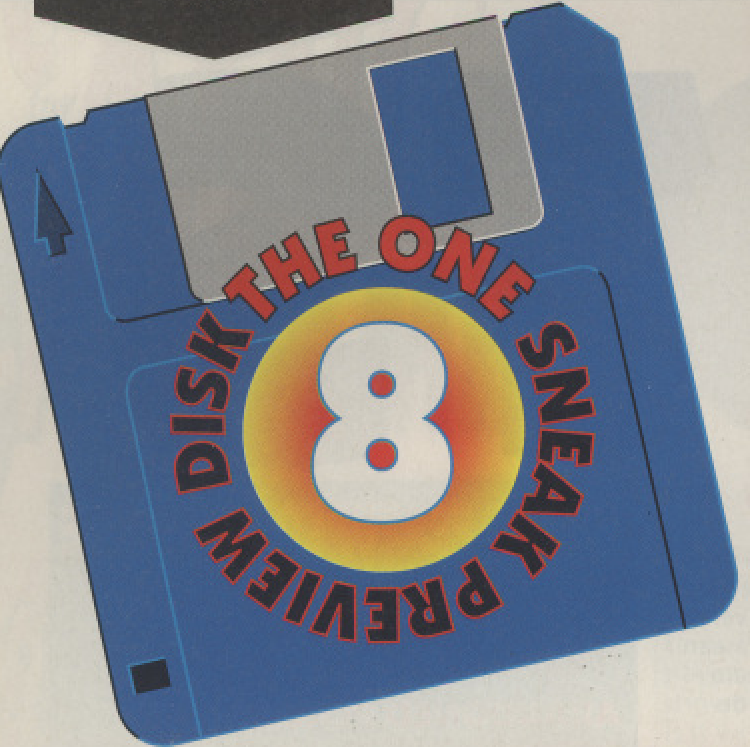
TENTS





GAMES FEATURED THIS ISSUE







FUZZBALL

OKAY, HERE'S SOMETHING just that little bit different. From the people who brought you such classics as *The Last Ninja* and *Myth* comes Fuzzball, a cute platform cum puzzle game with one of the strangest main characters ever.

After a not-too-pleasant run-in with an evil wizard, you were transformed into a small fuzzy blob and thrown into the darkest corner of his tower. Well, as with all good fuzzy blobs, you weren't just going to sit there and take such a punishment lightly. Instead you've decided to climb to the highest level of the tower and find the necessary spell to turn you back again.

The full game contains over 90 levels but to give you a taste of what to expect, System 3 has given us the first three to play with. The idea is simple, jump around the platforms on each screen, clearing them of both monsters and treasure, all within the time limit. Should you take too long over it, the wooden door will open allowing a flock of hungry birds to attack you.

INSTRUCTIONS

THE CONTROLS ARE SIMPLE TO get to grips with. Pushing up on the joystick will make you jump, left and right will move you around and pressing fire will allow you to attack a creature.

To kill something, you have to shoot it enough times so that it turns into a small blob itself, then run over the blob to remove it from the screen. If you leave it too long, the blob will turn back into a monster, only this time he'll be much nastier.

FUZZBALL SPECIAL OFFER

You've played the demo, you've read the news features, now buy the game! In an exclusive deal with System 3, readers of The One can purchase a copy of Fuzzball at an amazing cut-down price of £15.00! That's a saving of a whole tenner, how's that for value!

Simply fill in the form below and send it to the following address with a cheque made payable to System 3 and the game will be yours!

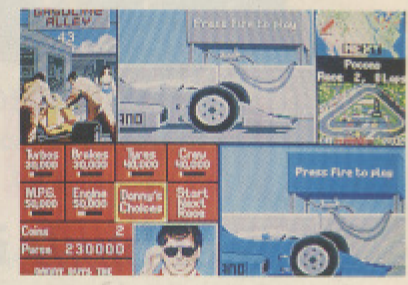
The One/System 3 Fuzzball Offer,
18 Peterborough Road,
Harrow,
Middlesex,
HA1 2BQ.

Name: ....
Address: ....
....
Telephone No (if applicable): ....
Age: ....
Signed: ....





INDY HEAT



THERE HAVE BEEN MANY games since *Super Sprint*, but one of the best variants to appear in the arcades for some time is *Indy Heat*. Now, thanks to the folks at Storm, you can experience all the multi-player thrills for yourself.

Indy Heat is a fast-paced look at the Indianapolis 500 (last seen in Tom Cruise's *Days Of Thunder*) and our cover demo allows up to three people to take part in one of the season's many races. To offer some helpful advice before each race is Danny Sullivan (Who's Danny Sullivan? Beats us, but if he knows enough about racing to offer advice, you'd be well advised to pay attention). He'll let you know what kind of track to expect, how best to handle the other cars and what kind of equipment you should buy.

INSTRUCTIONS

From the title screen, press fire to start playing. On the pits screen, first enter your name, then select your driver's face and then purchase some equipment. Highlight each item for a brief description of what they do but if you just want to get into the race, choose Danny's Choice and he'll buy what he considers to be the best choices.

Once all the players have selected Start Race or the time limit has expired, the race will begin. To control your car:

Push up to accelerate
Pull down to brake
Push left to rotate your car anti-clockwise
Push right to rotate your car clockwise
Push fire to use your turbos

For player three the keyboard commands are:

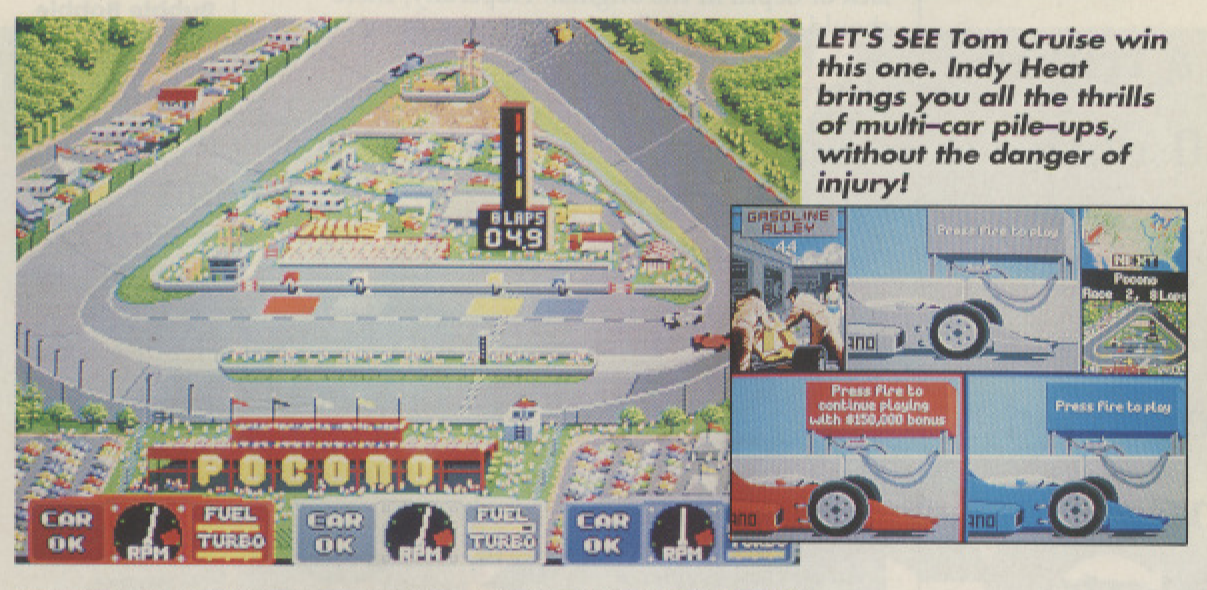
Right Shift – Fire
Up Arrow – Up
Down Arrow – Down
Left Arrow – Left
Right Arrow – Right

LOADING

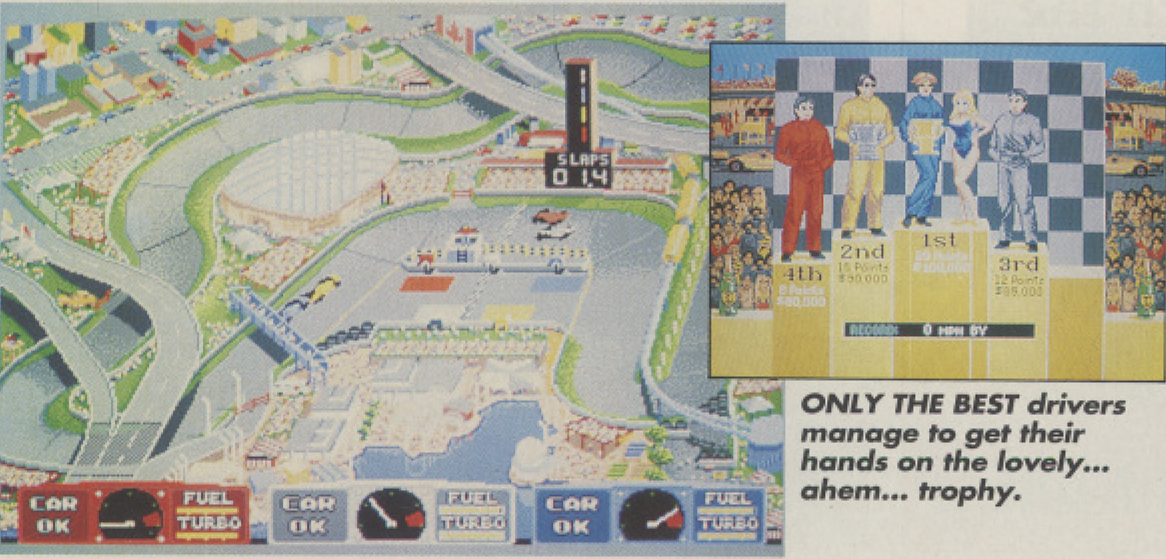
The first step in any good loading sequence is to turn on your Amiga and insert your disk. The second step is where things get tricky. Pressing '1' from the menu screen will load Indy Heat while '2' loads Fuzzball. Tricky I know, but you'll get the hang of it with some practice.

DISK TROUBLES

In the unlikely event that you are unable to load your cover disk or you believe that your disk is faulty, please send it along with a stamped addressed envelope to the value of 28p to: **The One For Amiga Games Cover Disk Returns, PC Wise, Unit 3, Merthyr Industrial Park, Pebtrebach, Merthyr Tydfil, Mid. Glamorgan, CF48 4DR.** Alternatively, call the PC Wise helpline (0443 693233) for urgent problems (such as your disk being kidnapped or the outbreak of World War III). Remember, this helpline is ONLY available between the hours of 10.30–12.30 during weekdays.



LET'S SEE Tom Cruise win this one. Indy Heat brings you all the thrills of multi-car pile-ups, without the danger of injury!



ONLY THE BEST drivers manage to get their hands on the lovely... ahem... trophy.

THE SMALL PRINT

1. Whilst The One makes every effort to check cover disks for all known viruses, we can accept no responsibility for possible damage caused by viruses which may have escaped our attention.

2. The One and its retailers are not liable for any unnotified change to the content of cover mounted disks which may occur.

NEWS

MARCH 1992

reel back in shock and amazement as this month we... reveal a brand new platform romp from the creators of The Blues



Brothers, take a look Sensible Software's imminent releases, take a trip in a Jaguar XJ220 with



Gremlin, and bombard the opposition with the help of Electronic Arts. Plus all the usual Chart news and recommended games...

AND MUCH, MUCH MORE...



RAISING RAMPARTS

KEEPING FIERCE BARBARIANS at bay is the name of the game in *Castles* from Interplay and Electronic Arts.

This blend of medieval ***SimCity*** style simulation and fantasy role-playing adventure is currently being converted from the best-selling IBM PC version. The goal is to build huge castles and armies in order to defeat enemy invaders and magical dragons that populate the nearby land.

A spokesman for Electronic Arts has suggested that the gameplay in Castles has been improved and expanded following criticisms concerning a lack of depth in the original. Hopefully, there should be more challenging scenarios to test those castle construction skills of yours.

Interplay is best known for its work on the ***Bard's Tale*** and ***Battle Chess*** series. The company is also working closely with Paris-based Delphine Software in releasing ***Another World*** in the US and transferring this highly-regarded title over to the Nintendo Super NES video games console.

HELP IS AT HAND

EVER FOUND YOURSELF PERPLEXED by the puzzles in ***The Secret of Monkey Island*** or ***Wonderland***? ***The Adventure Gamer's Manual*** (£12.95) from Sigma is here to help you out of sticky situations and provide general words of wisdom on the whole subject. Author Bob Redrup is apparently a Cornish vicar and long-established games enthusiast.

SIGMA
The Adventure Gamer's Manual
Bob Redrup

WISH UPON A STAR

PARASOL STARS, THE THIRD AND POSSIBLY final instalment of the engaging _Bubble Bobble_ series, has finally arrived. Well, almost! Informed punters have been licking their lips in nervous anticipation of taming this original arcade game since its introduction on Japanese console systems some time ago. Parasol Stars actually comes from Taito, the veteran amusement concern which introduced _Space Invaders_, and with it, a video game revolution. So, how will Ocean surpass the quality of Bubble Bobble and _Rainbow Islands_? All should be revealed in the next issue.

NO ESCAPE

ALCATRAZ, THE INFAMOUS PRISON situated in the bay of San Francisco, is the inspiration for a new game from Infogrames. Instead of trying to escape, players must break into the jail and deal with some dastardly terrorists inside. In case you're wondering, this is the sequel to _Hostages_.



THE FRENCH CONNECTION

AFTER A QUIET PERIOD FOLLOWING THE SURPRISE success of *The Blues Brothers* last year, Titus is adding a few last-minute touches to another platform romp.

Already a huge hit in France, ***Titus the Fox*** has been compared to classic console video games such as ***Super Mario Bros*** and ***Sonic the Hedgehog***. The idea is for Titus to rescue his girlfriend, Foxy. Luckily, our heroic sprite can call upon the services of a skateboard and magic flying carpet to quickly set off across the Sahara desert.

The game comes with all the glitzy trappings associated with this style of production. While the agile fox is guided through 16 levels of mayhem, watch out for secret rooms, hidden bonuses and some rather nasty traps.

Titus the Fox should be available now.

BURNING RUBBER

PROBABLY ENVIOUS OF GREMLIN'S GOOD FORTUNE with car maker Lotus, Core Design has decided to team up with Jaguar.

Two totally different Jaguar racing games are already in production at Core's headquarters in Derby. Both of the titles are in the capable hands of Mark Avory. Despite their flair for fancy 3D graphics, the premier Jaguar game will be using sprites. "Mark's already done four months preliminary work on a 3D racing game," remarks Core's spokesman, Jeremy Smith, "But we wanted to put out a sprite game to coincide with the launch of the Jaguar XJ220 supercar."

Jaguar XJ220 Sports Racing, due for release next month, will be staged over 12 countries with different backdrops and individual features for each track. You'll go up against other vehicles in the XJ220's class, such as the Ferrari F40 and Porsche 959.

The second Jaguar game, based around the tough Le Mans 24-hour race, will utilise the 3D graphics engine seen in ***Thunderhawk***. This realistic simulation should be out in time for Christmas.



GOING FOR A HAT TRICK

SMALL BUT PERFECTLY FORMED programming partnership Sensible Software is busting a gut to get three sizzling games onto the market in a single year.



Wizkid will be first off the block and is the only Sensible Software production with a publisher at present, the honour going to Ocean. As

Sensible Soccer: brimming over with impressive features.



the guys at Sensible Software like nothing better than a quick game of ***Kick Off 2*** between frustrating sessions on the debugger and paint package, their next effort, ***Sensible Soccer***, will be positively brimming over with features and neat little touches.

"It's a hybrid of ***Kick Off*** and ***Speedball***! You're able to see more of the pitch than you can in Kick Off," notes spokesman John Hare, "Sensible Soccer is just as fast, the passing is a lot easier and you can plan your moves in advance."

Cannon Fodder: "Megalomania meets Lemmings."

The attention to detail is certainly impressive. As an example, players on both teams have individual features like skin and hair colour. More importantly, Sensible Soccer allows you to apply aftertouch to put the ball high in the air or swerve it to the side. You can also chip the ball over the opposition. Sliding tackles play an important role, too. You can slide in at the far post and nudge the ball inside the goal mouth or simply steam in and redirect the ball to foil a striker. Slides are also handy for keeping the ball in play.

An element of football management is included without the hassle of boring statistics. Team tactics can be changed at any time during a game: this facility is particularly useful if your team is a few goals down and needs to go on the attack. The trainer can be brought on when somebody is injured, or a substitute summoned from the bench, provided the ball isn't currently in play.

There are 64 European clubs and about 40 national sides covered in Sensible Soccer. The crowds of spectators changes depending on where you're playing in Europe. As the match gets more exciting the crowd will move faster; they may even get totally carried away and start a few Mexican Waves.

After every game you get a replay of the 10 best highlights during the match, these can also be saved to disk.

Last, but by no means least, comes ***Cannon Fodder***, described by Sensible Software as 'Megalomania meets Lemmings'. In this full-scale equivalent of a skirmish game, you must throw these men into total victory over the enemy. Higher ranking soldiers are better at performing certain tasks, though you can command anybody to drive a jeep, fly a helicopter, throw grenades, fire a machine gun, and so on.

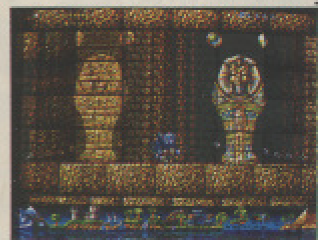
If any of your men survive a mission they will go up in rank and gain some handy abilities next time round. The rest of the team will consist of inexperienced raw recruits led by these combat veterans. A man who has survived five or six missions becomes very skillful and incredibly valuable, so you certainly wouldn't send him on a suicide attack. The sprites will be slightly bigger than those seen in Megalomania, but the same sort of plan view remains.





GOLD FINGERS

AS WE REPORTED LAST MONTH, the demise of Mirrorsoft last year has left a cloud of confusion over which games are actually travelling over to Acclaim. While the deals are still being struck as we go to press, any publisher out for a real corker should look no further than Graftgold's next release. Originally due to appear on the Imageworks label, *Fire and Ice* is yet another run and jump affair. After controlling the likes of an athletic hedgehog or New York plumber in previous games of this style, it comes as little surprise that your screen persona is a coyote this time around. The main character even comes with a customary cute appearance and attitude. Just take a gander at those big eyes and fluffy ears. The boys from Braintree are no strangers to creating smart software. Andrew Braybrook, Steve Turner and their chums at Graftgold have been responsible for plenty of classics in the past such as



***Paradroid* and *Rainbow Islands* (and if you want to know more, turn to our profile on page 23). Fire and Ice, we're pleased to announce, is looking just as hot.**



PIRATES ON PARADE

WITH THE MOVIE JUST AROUND THE CORNER, Manchester's most prominent software publisher has started to show off its faithful adaptation of ***Hook***. With only a fraction of Steven Spielberg's budget, Ocean still needs this game to be a hit. If you can believe the English accent of Dustin Hoffman, you'll probably appreciate this lighthearted attempt to capture the charm of ***Peter Pan***.



COMIC QUEST

INFOGRAMES AND Walt Disney Software recently got together to bring the likes of Mickey Mouse and Donald Duck to your computer screen. *Hare Raising Havoc* is the first example of this promising co-venture.

Taking the role of Roger Rabbit, you must look after Baby Herman while his Mum goes shopping. Of course, things are never easy in Toon Town. This crafty nipper quickly gives you the slip and poor Roger finds it very difficult to keep out of trouble in such apparently safe places as the kitchen and bathroom. Can the baby – and your bacon – be saved before Mum arrives back home?



Hare Raising Havoc comes with a mass of gorgeous animated graphics to admire – which means that your machine will need at least one megabyte of RAM.

HERO IN A HALF SHELL

FORGET THOSE PESKY Teenage Mutant Ninja Turtles, the day of the Ninja Ant has arrived!

After completing ***Switchblade 2*** for Gremlin last year, it seems the programmer wanted to do his own thing next time around: ***Zool*** is the product of his wild and totally unrestricted imagination. "He came up with this brilliant idea for a Ninja ant," recounts Ian Richardson, "We've just let him get on with it and he's doing a brilliant job."

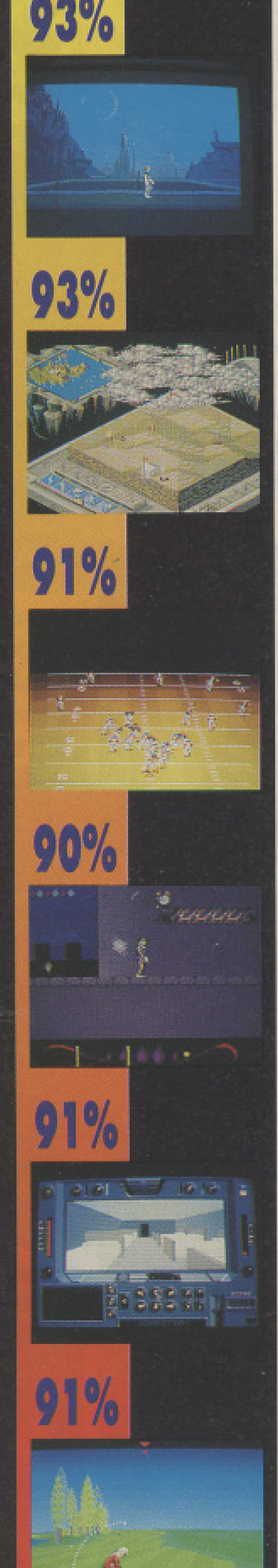
No prizes for guessing that Zool is of the platform game persuasion. It's got five different levels, each of which will have about 90 screens.

Richardson adds: "Graphically, Zool is absolutely superb. It looks like a Mega Drive or Super NES product. If you can remember, Switchblade 2 was the first game which looked and played like a console game on home computer format. I'd say Zool is a cross between ***Sonic the Hedgehog*** and ***RoboCod***. We're trying to get it ready for the early summer."



RECOMMENDED

It's that time of month when our crackpot review team gather together and come up with the best titles over the last three months: if you're after the best, read on...



ANOTHER WORLD
Lester Knight Chaykin is a nuclear scientist. Due to a massive explosion he's engulfed in Another World. The use of special effects will have you enthralled in this real-time adventure.

POPULOUS II
It's a god's life. Simply run the world while keeping an eye on the opposing god. Look after your people while wiping out other humans that don't belong to you – it's all in a day's work.

JOHN MADDEN AMERICAN FOOTBALL
The crowd roars as the quarterback runs to the end zone. Experience the thrill of it all, with EA's latest American Football game. Just as good as the Mega Drive version.

HARLEQUIN
Gremlin's latest platform romp calls itself the Amiga's answer to Sonic and Mario: it looks as if this might be true. Roam around massive levels in search for the pieces of the heart of Chimerica.

MERCENARY III
Your friend Margaret is in strife. She's out of office, and there's an election soon. The only candidate is a shady character named P.C. Bil. Your mission is to stop this character.

MICROPROSE GOLF
Featuring fast 'n' smooth 3D graphics with playability to match, this is a definite contender for the best golf sim around. A must buy for all would-be Faldos and Seves, this is a must buy.

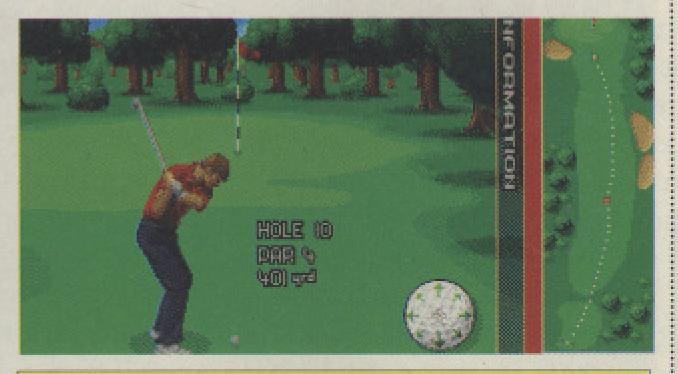
THE GOLF WAR

THE WORLD OF THE COMPUTER GOLF game has been pretty crowded over the past few months. *MicroProse Golf, PGA Tour Data Disks, Championship Golf, Jack Nicklaus' Course Disks*... the list grows every day. The next attempt to score a hole in one with the public is *Nick Faldo's Golf* from Grandslam Video Ltd.

Grandslam has been pretty quiet of late, its last major title being the conversion of Tom Clancy's best–seller, ***The Hunt For Red October***, but it's certainly been busy. Nick Faldo's Golf boasts spectacular graphical effects, such as a 3D view that follows the ball down the course with the fairway scrolling past using a similar method to that seen in many Sega arcade games. This allegedly allows you to see what particular area of rough your ball is heading towards.

Other features include full wrist control during the up and down strokes, a 'front–on' view of your golfer as he takes the shot, a fully detailed map allowing you to close–in on certain areas to see exactly how the course slopes, an animated caddy, modem link up games and a possible course creation kit released at a later date.

Nick Faldo's Golf is still under construction (much like the great man's golf course) and should be available towards the end of August at £25.99. We'll bring you a full review nearer the date.



IT'S SHOWTIME

BARGAIN HUNTERS WHO FANCY a trip to London at the end of May should head for the Spring Computer Shopper Show in Olympia's National Hall. Whether you're after a new budget game or RAM expansion, there should be plenty here to browse at or buy. Organisers Blenheim PEL are expecting roughly 200 exhibitors from all sides of the industry and 40,000 visitors. Kids under 16 can get in for £4.50 while an adult ticket costs £6. Call (081) 742 2828 for further details.

RAYS OF SUNSHINE

JOYSTICK WAGGLING veteran Spectravideo has expanded the Logic 3 range. The Alpha, Sigma and Gamma Ray desktop joysticks are priced from £11.99 to £22.99 and come with a stylish black and blue design. To place an order, phone Spectravideo on (081) 900 0024.



WHAT A RESULT!

IF YOU PURCHASE the new soccer strategy game *Football Tactician* (£19.95), Talking Birds will supply free update disks for a whole year! Fact freaks will be pleased to hear that accurate records are kept on all 440 players in the first division. Kick off can commence once you've chatted with Talking Birds on (0702) 523607.


STORM
SALES CURVE
INDY HEAT
MOTOR RACING MADNESS!
INDY HEAT™ is fast and furious racing action where a decidedly mean streak may just keep you out in front.
With the money you win, plan your attack for ten different circuits - do you play safe with better brakes or go for it with more engine power? Do you boost your turbo or your crew ? - the decision is yours.
With a combination of skill, nerve and a few dirty tricks (like running over other teams' pit crews!) maybe you could end up being showered with champagne and kisses.
"It sounds fantastic, it is fantastic" AMIGA ACTION.
"Converted by the same top geezers that did Rodland and SWIV" ACE.
"Looks identical to it's arcade parent" C.U. AMIGA.
STORM
SALES CURVE
INDY HEAT
Screen shots from Amiga version.
TRADEWEST
Available - February.
Amiga/ST £25.99.
C64 cassette £11.99,
disk £15.99.
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TOP 10 MARCH 1992

1 NE **GRAND PRIX** MicroProse
2 ▼ **WWF WRESTLEMANIA** Ocean
3 ▲ **BIRDS OF PREY** Electronic Arts
4 NE **FIRST DIVISION MANAGER** Code Masters
5 ▼ **ROBOCOP 3** Ocean
6 NE **SCOOBY DOO AND SCRAPPY DOO** Hitec Software
7 ▼ **ROBOCOD** Millennium
8 NE **POPULOUS II** Electronic Arts
9 ▼ **JIMMY WHITE'S WHIRLWIND SNOOKER** Core
10 NE **RICK DANGEROUS** Kixx

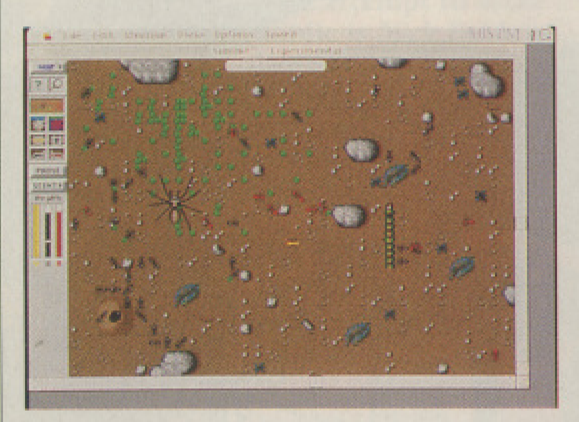
2 YEARS AGO

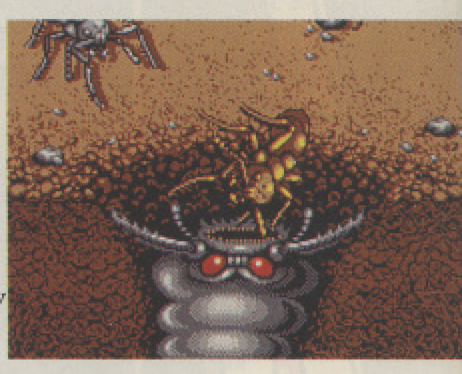
1 NE **FIGHTER BOMBER** Activision
2 ▼ **FUTURE WARS: TIME TRAVELLER** Palace
3 ▼ **KICK OFF: EXTRA TIME** Anco
4 ▲ **SIM CITY** Infogrames
5 ▲ **OPERATION THUNDERBOLT** Ocean
6 RE **KICK OFF** Anco
7 ▲ **IT CAME FROM THE DESERT** Cinemaware
8 NE **THE NINJA WARRIORS** Virgin
9 ▼ **CHASE HQ** Ocean
10 NE **GHOULS 'N' GHOSTS** US Gold

ANT ATTACK

FASCINATED BY THE EXPLOITS of those busy social insects, Maxis is currently constructing an Electronic Ant Colony for your Amiga.

SimAnt, the latest simulation game from the creators of ***SimCity*** and ***SimEarth*** (of course!), puts you in command of a common or garden ant colony, out to raid some goodies from a nearby house. In this campaign, you directly control one ant and supervise up to 1,500 black worker and soldier ants.



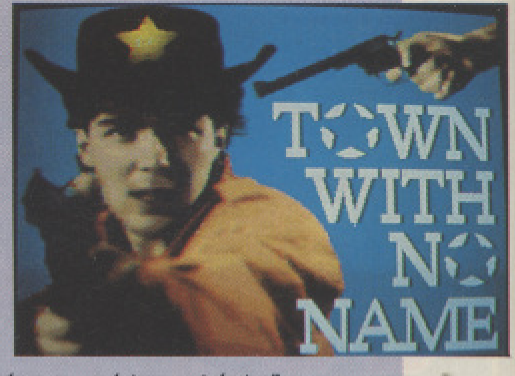


Apart from avoiding nasty predators and rival red ant colonies, you must also gather food, dig new tunnels, care for the eggs, and so on.

"SimAnt is an apology for SimEarth," explains Jeff Braun of Maxis, "We're reducing the complexity of the simulation so that players will be able to easily manipulate it. We want to add more game elements and make it fun."

Bringing an educational aspect to the game, Harvard University biologists Bert Hölldobler and Edward Wilson have supplied accurate scientific information on ant behaviour. Ocean has the European rights to SimAnt and should be releasing it later this year.

HIGH NOON

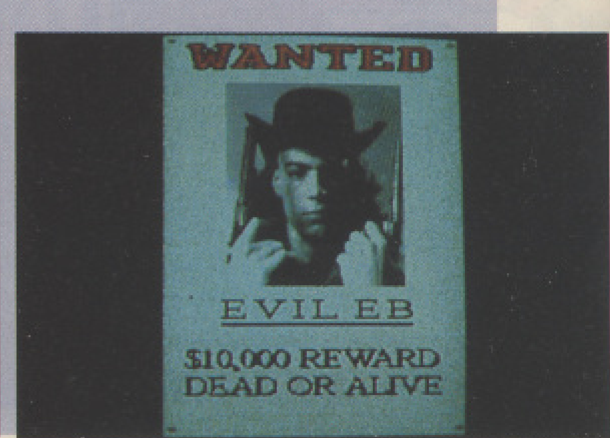


ONE OF THE BIGGEST SMASH HITS in the arcades last year was the laserdisc shoot 'em-up *Mad Dog McGee*, licensed in Europe by Atari Games. Influenced by this and the spaghetti western films starring Clint Eastwood, On-Line Entertainment is attempting to bring cowboy capers to the CDTV.

Town With No Name is the brainchild of Fergus McNeill, the creative force behind ***Psycho Killer*** and ***Bored of the Rings***. According to him, the whole project started when he saw a friend wearing a pair of cowboy boots! "He looked so comical," comments McNeill, "My mind was turned towards the whole genre of Spaghetti Westerns. It was begging for me to do something with it."

On-Line Entertainment describes the game as a 'vast interactive feature film', with you playing the lead role. The game is a strange blend of digitised graphics, rotoscoped animation and 3D scenery. "I guess the aerial and crane shots of the town are my favourite sequences," McNeill reveals, "It gives the impression that you're flying around like some hopeful vulture."





That was the year that was - a cracking 365 days for games lovers everywhere. And now you can vote for your favourites, as we bring you the third and final chance to influence...



THE GOLDEN JOYSTICK AWARDS 1991

JUST IN CASE you need reminding, the Golden Joystick Awards, the computer games industry's most illustrious awards, are celebrating their 10th anniversary this year: and we're giving you one last chance to vote.

The Golden Joysticks matter more than any other awards, because they're the only ones that you, the games player, actually vote for. And besides, everyone who votes this year is automatically entered in a prize draw, with the winner receiving £500 of software, of his or her choice!

What greater incentive could you possibly ask for? All you have to do is to let us know which your favourite was in each of the categories listed below and we'll take it from there.

Remember, this is your last chance to enter – it could be one of your better decisions...

HOW TO VOTE

Simply send us the form below, adhering to the following instructions:

1. All entries must be received by Friday March 12th 1992. Entries arriving after this date will be incinerated.

2. Fill in every section of the form. Leave any category blank and we'll send someone round to tatoo 'loser' on your forehead.

3. Only games released between January 1st 1991 and December 31st 1991 are eligible.

4. All entries must include your name, address, daytime telephone number (if applicable), computer owned and must be sent in a sealed envelope.

5. Only one entry per person (and that goes for software companies too. Voting for your own games only shows signs of desperation and you wouldn't want that would you?).

Easy enough for ya? Send your entry to: Golden Joystick Awards 1991, The One, Priory Court, 30-32 Farringdon Lane, London, EC1R 3AU.

Best Graphics ....

Best Soundtrack ....

Best Simulation ....

Best Coin-Op Conversion ....

Programming Team Of The Year ....

Hardware Manufacturer Of The Year ....

Software House Of The Year ....

Game Of The Year ....

Worst Game Of The Year ....

NAME..

ADDRESS..

DAYTIME TELEPHONE No..

TYPE OF COMPUTER..

THAT WAS THEN ▶▶ MARCH 90

WHOEVER SAID THAT WE COULDN'T PREDICT A HIT IF it came up and bit us on the nose was about to be sorely mistaken. March's cover sported an extremely healthy *Pipemania* cover disk – a then relatively unknown puzzle game that was to take the games playing world by storm, just as *Tetris* did several years earlier. Not only did it get a prime cover slot, it also notched up an attractive 89% in our then stricter–than–strict reviewing policy, with Kati Hamza quoting, "If there's life after Tetris, it's called Pipemania". Score one to us.

Also flying out of the cover was Glyn Williams' *Warhead*, a huge space opera that had our ex–Ed Gary Penn salivating at the mouth and throwing 93% scores around like nobody's business (the Sound rating actually went as high as 98% – quite a tune there, Gaz!). US Gold's classic puzzler *E.Motion* was the other biggie, scoring 92%.

March seemed to be our puzzle–special issue as Gary Whitta also took a look at the cult hit *Klax* in a Work In Progress (which was also featured in the Arcades section). Brian Nesbitt took a trip up to Liverpool for a WIP special on Psygnosis' then–latest range. These included *Infestation*, *Awesome*, the never–released *Gore*, the recently–released *Barbarian II*, the too–bizarre–to–release *Dr. Mallet And The Tribbles* and everyone's favourite demo character, Puggsy. So what ever became of the last two, Psygnosis? According to their PR man Nik Wilde, both games were put into their 'dark cupboard' soon after the feature but – shock, horror – Puggsy has recently been pulled back out and is being worked on by the team that brought us Leander. We should see something more definite later this year. Dr. Mallet, however, is still gathering dust and doesn't look like seeing daylight for quite some time.

The other WIP that was to become a major hit across the board was The Bitmap Brothers' *Cadaver*. The article was a fairly normal one, except for the inclusion of a couple of photographs of fish tanks. Why? Blame ex–art editor Gareth 'The Mad Celt' Jones for that one. We also brought you news of another Bros. game that was to take a completely different audience by storm. *Speedball 2* just made it into our news pages this month (and what a relief that it did).

Meanwhile, the ongoing story of Gary Penn's look back at the decade entered another stage as Gary managed to get through E to J in one go. Notables include the Einstein computer, the Enterprise computer (previously known as the Elan and the Flan and even had a little joystick built into the case), Milton Finesilver (no, really) and Hi–Res ZX81 games that were just a decade too late.

● **Paul Presley**

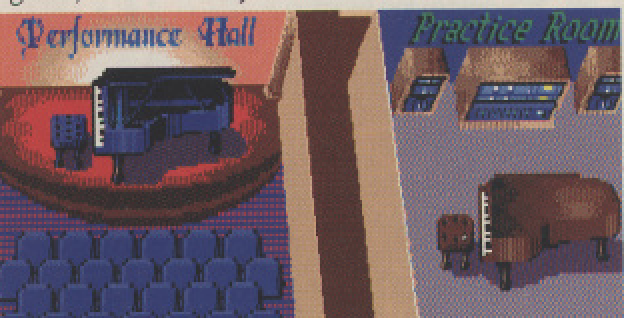
A FRUIT FRENZY

WHAT DO YOU GET WHEN YOU MIX dance music and digitised visuals with a cute platform game? The answer, according to newcomer Hex, is *Top Banana*.

The talents of many have been brought into play in this project. Coldcut, better known for its work with Lisa Stansfield and Bassomatic, has supplied the music and sound effects. Coldcut's Matt Black even makes an appearance in the game, in the form of a manic Congo player.

Hex is better known as Hardwire, the company that specialises in computer graphics work for music videos. "We thought a computer game would be an interesting challenge," confirms Hex spokesman Robert Pepperell, "Most games look rather sterile. We wanted to do something really different and positive. The technique of video sampling has never been used in a game before. Top Banana really looks and sounds completely different to any other computer game yet written."

Hip or hype? There's only one way to find out…



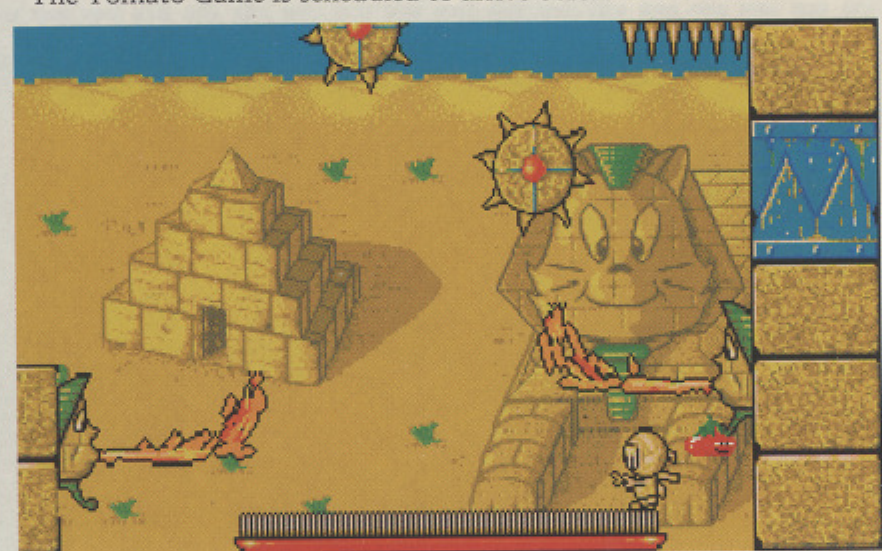
ATTACK OF THE SPLATTER TOMATO

LIVERPOOL POWERHOUSE PSYGNOSIS has a puzzle game in the pipeline with, unbelievably, a common old tomato in the central role.

The appropriately titled ***Tomato Game*** is set over a diverse selection of levels. The idea is to steer your friendly fruit across each scrolling scene without hitting a spike, going splat against a brick wall or coming a cropper due to some other obstacle. In the Egyptian sequence, your top tomato must bounce over marauding mummies.

A certain amount of handy objects are readily available to help your progress. These include such items as fans, trampolines and a jack-in-the-box to steer the tomato out of danger. You manipulate icons to place these gadgets in the correct positions, then sit back and watch your great escape get going. Each stage has to be completed within a strict time limit.

The Tomato Game is scheduled to arrive before the autumn.





COME FLY WITH ME

IF YOU FANCY YOUR CHANCES as the next Richard Branson, you should try out *Air Bucks* from Impressions.

The year is 1946: starting with some cash and a single DC-3 Dakota plane, you must attempt to build a worldwide airline before the likes of Virgin and British Airways arrive on the scene. Apart from a good head for figures, successful entrepreneurs will need that constant spark of genius needed to keep everything running smoothly.

New planes become available as the game progresses through time. There are over 20 aircraft included in this simulation, but don't expect to lay your hands on a F-117A Stealth Fighter to blow the competition away!

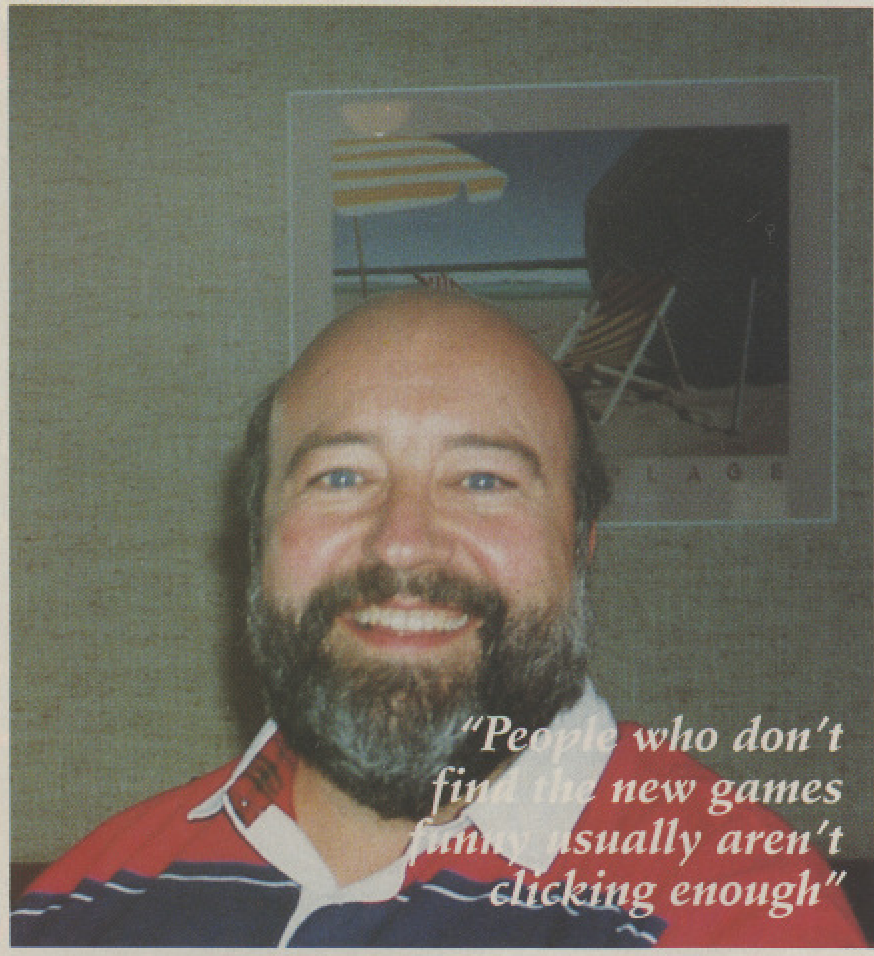
HERE WE GO...

DOMARK IS SET TO ENTER the competitive world of football management with the imminent release of *Championship Manager*. If you believe the marketing blurb, the title results from a seven-year labour of love.

Enjoying the high life as a football manager can quickly turn into a nightmare. It's your job to guide the boys through the League while competing for that prestigious FA Cup and participating in other important tournaments.

The game's specifications speak for themselves. Every aspect of the sport, from fitness levels and boardroom hassles to team tactics and 'Manager of the Month' awards, is covered in detail.





AL LOWE

Games Designer and Programmer

"I WAS BORN IN A LOG CABIN..." he begins, and there's no doubting that this is Al Lowe, the creator of *Leisure Suit Larry*. As if to prove that truth is stranger than fiction, Lowe's real origins are even more bizarre.

His first experience of programming had nothing to do with computers, but involved giving instructions to 'human pixels', as they moved around a high school football field – he was a Marching Band Director. One thing led to another and in 1975 he began using a simple text editor on the school's computer and was intrigued enough to pay for one of the first Apple microcomputers. "My first program was to help me manage a music festival," he confides, "and, not knowing any better, I wrote it in BASIC."

Seeing a gap in the educational software market for programs that were fun to play, Lowe went on to code *Bop-A-Bet*, a maze game which taught children the alphabet. It was his first adventure game, however, that got him involved with Sierra On-Line. *Dragon's Keep*, published in 1982, impressed Sierra so much that it bought out Lowe's small independent company. The relationship has lasted 10 years with no sign of faltering.

Curiously, Lowe's most famous creation, Leisure Suit Larry, was inspired by an earlier Sierra adventure. *Soft Porn*, published on the Apple II in 1981, was a 'kinda goofy text adventure' which was distinguished by the fact that its racy cover had featured in *Time* magazine's first computer column. It was all about a guy trying to pick up three girls, although there was no main character; the player was simply referred to as 'you'. It sold 25,000 copies at a time when there were only 100,000 Apples in existence, but the game was dropped from the catalogue and made public domain when Sierra formed a relationship with Disney.



In 1987 Sierra was looking for a new project, and at the time Infocom's *Leather Goddesses of Phobos* was doing rather well, so resurrecting Soft Porn seemed like a good idea. Unfortunately, the original game was now rather hackneyed. Lowe wanted to rework the project from scratch, so he retained the original locations and puzzles, but threw out everything else and made it a spoof. He also decided that a strong central character was essential and thought that this guy might be the type who still saw John Travolta as the 'in thing' (which is where the white leisure suit comes in.) At that time there was a salesman called Gary in the company who always used to relate his pick-up stories to the rest of the staff. He inspired Lowe to name the character Leisure Suit Gary, but after applying a bit of alliteration the full title emerged: *Leisure Suit Larry in the Land of the Lounge Lizards*.

Then came devastation. The game had the worst first month sales that Sierra had ever seen. It looked very much as if Lowe had just wasted six months of his life. Word of mouth saved the day, and Leisure Suit Larry soon became a cult figure. It was only as *Leisure Suit Larry III* was being released that sales of the first game began to slacken.

The third game saw the introduction of a companion character, Passionate Patti. "I wanted to have a chance to work with a character that wasn't so defined," explains Lowe, "Patti is the opposite of Larry. She's aware of what is happening and is worldly-wise; she broadens the scope of the game."

The newer games use Sierra's no-typing interface, SCI, and a new SCI version of Larry I is being re-released. "I missed the text input a lot at first," Lowe admits, "A lot of the Smart Alec jokes were responses to things the player had typed in. Now the humour comes when the player clicks on things. People who don't find the new games funny usually aren't clicking enough!"

The latest product featuring Larry represents a departure for the loveless chap. Laffer Utilities was inspired by the popularity of the Larry games amongst office workers. Lowe began to think about all the social activities that occur in offices and created a suite of programs to cover every one of them.

This year Larry is going to be taking a well-deserved rest. Not so Al Lowe – he's already planning a completely new adult adventure. We can't divulge any details yet, but you can expect it to be very, very funny.

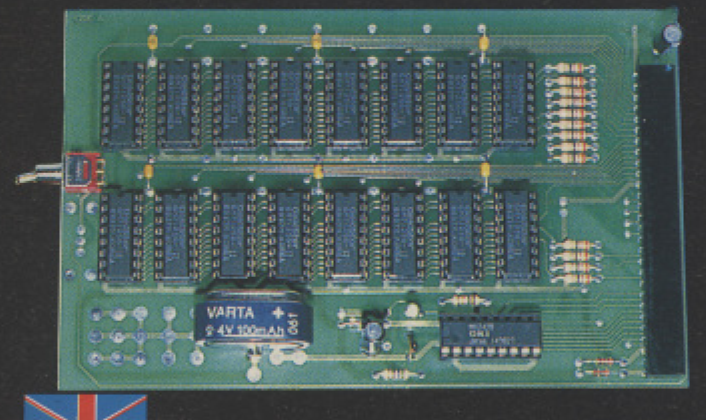
Laurence Scotford

SOFTOGRAPHY
- **Bop-A-Bet**
- **Dragon's Keep**
- **Leisure Suit Larry 1: Leisure Suit Larry In The Land Of The Lounge Lizards**
- **Leisure Suit Larry 2: Leisure Suit Larry Goes Looking For Love**
- **Leisure Suit Larry 3: Passionate Patti In Search Of The Pulsating Pectorals**
- **Leisure Suit Larry 5: Passionate Patti Does A Little Undercover Work**
- **Leisure Suit Larry I (SCI version)**
- **Laffer Utilities**

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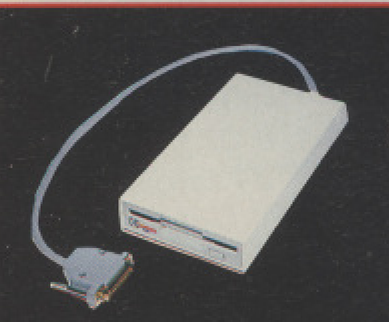
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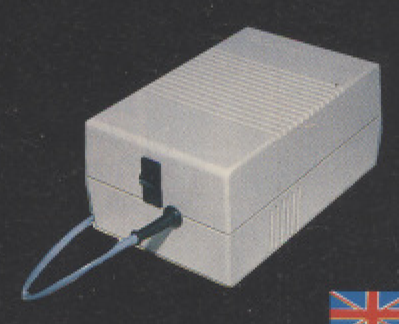


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STEVE TURNER

Managing Director, Graftgold

STEVE TURNER HAS BEEN AROUND a while – that much is evident from the start – but more than that he's not letting on. "I started programming when I was about 15," he says, adding cagily, "Which was quite a long time ago."

Suffice to say that his first attempts at programming preceded the ZX80. The name of that early computer escapes him, but he does recall, "It was about the size of a desk."

He moved onto the ZX80, but his first published game was *3D Space Wars* on the Spectrum. "It sold quite well," he recalls, "We made more money out of those early games than we do now. Things used to sell in ridiculous numbers then: as more and more people got to program and the big chain stores took over, the programs started costing more and people became more fussy."

That first game was produced in Turner's spare time, but its success led him to give up his managerial job: "I chucked in a job with a really good salary and I went my own way and I convinced Andy Braybrook to do the same." Braybrook was at that time working as a programmer at Marconi – "He was mucking about on a Dragon 32, so I asked him to come and work with me and convert my stuff onto the Dragon, but unfortunately the Dragon just collapsed." Turner feels that the Dragon's demise may have been accelerated by the attitude of the retailers: "Up until a year after we'd finished the programs they were by far the best things we'd ever seen on the Dragon, but no shops wanted to take new Dragon products. There were still a lot of Dragons around then and they didn't realise that, as with records, you have to get the latest titles."

With the end of the Dragon, Braybrook moved onto the C64, while Turner concentrated his efforts on the Spectrum, programming *Avalon* – "That was an arcade adventure, but it was much more adventury than any arcade game around at the time. It was probably the most difficult thing for the technology that I've ever done."

Turner and Braybrook were still a two-man outfit, going under the name of ST Software and working in Turner's dining room. The success of Avalon forced them to form a limited company and Graftgold was born. "It was really so that we wouldn't have to pay an enormous amount of tax in one year," explains Turner, "Royalties tend to come in a lump."

The breakthrough into the 16-bit market came when Graftgold broke away from Hewson, with whom it had been working. Hewson at that stage looked set to collapse and Turner received a call from two of its programmers, Dominic Robinson and John Cubbins, looking for work: "We weren't doing anything on the ST and Amiga at that time," explains Turner, "But we wanted to and it seemed an excellent opportunity to get onto the new machines."

Graftgold's first game on 16-bit was *Rainbow Islands*. This relative lateness Turner puts down to the publishers. Graftgold had signed a deal with British Telecom because the publisher was keen to move into the 16-bit market, but things didn't work out quite as Turner had envisaged: "Soon afterwards they said, 'The 16-bit market's falling and we want 8-bit products,' so they asked us to do a round of Spectrum and Commodore products. By the time they were finished, 8-bits were dead and they weren't published with any kind of force."

SOFTOGRAPHY

8-BIT
- **3D Space Wars**
- **Seiddab Attack**
- **Lunattack**
- **Avalon**
- **Dragon Torc**
- **Astro Clone**
- **Quasertron**
- **Ranarama**
- **Magnatron**
- **Bashido**
- **Ivan Ironman's Super Off-Road Racer**
- **Flying Shark**
- **Intensity**

16-BIT
- **Simulcra**
- **Realms**

Graftgold is now happily ensconced in the 16-bit market, with such titles as *Realms* and *Simulcra* to its credit. So, with the extra responsibilities of running a successful company, does Turner still find time to program? "I do more programming in terms of hours now than I used to. I think it's an industry where you've got to keep down to the grass roots. I quite often find myself working on one project during the night and another project during the day, which isn't really the way to live, but in the end it comes down on you. You're responsible, you've got deadlines to meet. You can't expect your staff to pull their weight unless you do."

Graftgold is currently finishing off Realms on the PC, while *Fire and Ice* is in its final stages on the Amiga and ST. Does Turner feel that his games could be any better than they are? "The limit on games nowadays is normally the amount of money you can spend on making them. It's like films, you can always make a game better, which becomes a big problem. When you finish a game you take it to the publisher and they can always make more demands, but it's a question of knowing when to draw the line." With his record to date, Turner seems to be drawing that line just about right.

Heather Turley

It's March again (you know, this month is always cropping up around this time of year, funny that!) and if you were expecting lots of bad jokes about mad hares and walking in formation, then you're in for a disappointment. We've only got opinions, observations and questions this month.

PRIZE LETTER

A CRYING SHAME

Dear The One,
I am writing about the new game from Steve Screech, *Tip Off*. Like so many others I was led to believe that this game was potentially a classic. Your in-depth interview with Steve looked very promising.

Taken in by all this I popped this game on my Christmas list and sure enough I got it. There is one question that I would like to ask Mr Screech: "What are you playing at?" Here is the follow-up to one of the best games to date (*Kick Off 2*), a game that is half-baked, unplayable, boring and now is banished to the back of my cupboard so that my friends don't laugh at me for owning it when they visit. I'm extremely disappointed by this game and if this is anything to go by, I hope Steve leaves *Kick Off 3* well alone and leaves Dino Dini to make a good job of it. I had a great deal of respect for this man prior to this, but seeing that I tried to exchange it twice because of bugs I had to send it away to Anco for a replacement. I would like to hear what Steve has to say about the reviews which this game has received.

However, this has taught me a valuable lesson and I'd like to see Steve Screech show his face on your letters page again. What do other unfortunate readers who own this piece of software shame think?

Richard Metcalfe,
Hurworth,
Co. Durham

Anco's basketball extravaganza was a bit of a let–down, wasn't it? How about some opinions on why software companies release games in such a state? To be fair to Steve though, it probably wasn't his fault that Tip Off was like it was (Heaven knows he made enough trips to magazines for opinions and ideas during the development stages). A rush to meet unfair deadlines was more than likely the culprit.

THE SOURCE OF MY TROUBLES

Dear The One,
I recently purchased *TV Sports Football* due to the good reviews. When I got it home and read the instructions it said that a copy must be made for use as a league disk. OK, I thought. So I dug out a blank disk and went through the usual process. I had just inserted the blank disk when a message came up to say: "The copy disk is not the same as the source disk. Please try again". So I did. Five times! Every time the same message came up. By this time I was fed up so I gave up. This isn't the first time I've seen this message, so could someone explain what I'm doing wrong and also what the message means. Please!!

Simon Miller,
Buckingham

It means, unfortunately, that you've got problems Simon. More than likely your blank disk is at fault. Try formatting a different disk using a professional disk management system (like Disk Master – available through most PD outlets).

JOYSTICK JOKES

Dear The One,
I recently bought a Quickjoy Jetfighter. After a week it wouldn't go left, so I took it back and had it replaced. After two weeks the same thing happened again. This time I got my money back and bought a Cruiser which I am happy with. My friend had also just bought a Quickjoy Superboard. Soon the down didn't work so he got his money back and also got a Cruiser. Can't Quickjoy do something about the quality of their joysticks?

Gary Harper,
Stokenchurch,
Buckinghamshire

You bought a Jetfighter? Ha, ha, ha, that's a good joke, that is...

COME AND HAVE A GO...

Dear The One,
Firstly my question. After reading a magazine on the Mega Drive, I saw a review of a game called *Lakers vs Celtics* (or *Celtics vs Lakers*), a rather charming basketball game. As I am an ardent basketball enthusiast, I would very much like to get this game for my computer, but is it available?

I've had my computer for three years and games like *TV Sports Basketball* and *Tip Off* are wearing thin, very fast!

Now, I have one minor moan... for Paul Presley. How dare you insult my favourite game. How can you call basketball silly. And to add insult to injury, you insult me even more. You wrote (I quote) "I mean, 20 grown men running around".

Incorrect. During play one team has five players on court. Five plus five equals ten, ok? Now I have aired my grievances, I'll go back to my first point, the question. Please answer if you can. My thanks to all The One members, except Paul Presley.

Tony Ricketts,
St. Leonards,
E. Sussex

Right, firstly no we don't have any information on the release of Lakers vs Celtics. As far as we know, it's strictly a console game. Secondly, over to Paul...

Oh heaven forbid, I insulted a reader. How will I sleep at nights? Let's take this step by step shall we? I didn't call basketball a silly game, I said that it looks silly. I don't know, these modern readers, none of them can take a joke.

Secondly, each team has five men that run around on court plus five men (at least in Tip Off's case) that sit on the bench to be substituted at will. Five plus five equals ten, ON ONE TEAM. Two teams equal 20 players – I rest my case! Who's next...?

A QUESTION OF SPORT

Dear The One,
Quite recently I was given the Tecno-Plus Team Sport pack for my birthday and I've had hours of enjoyment out of it. I've played *Smash TV*, *Man United Europe*, and *Pro Tennis Tour 2* which are all good games and I know that *TV Sports Basketball*, *Gauntlet 2* and *Kick Off 2* are also available. In Kick Off 2 do you have to have two people in goal and two people on pitch like Man United Europe or can you have the better option of two players on pitch like on EA Hockey for the Mega Drive?

My final two questions regard another game which I've heard is available for people with those two extra joysticks, called *Leathernecks*. What exactly is this game and is it worth buying?

Colin Starr,
Paddock Wood,
Kent

No, Kick Off 2's multi–player options are nothing like Manchester United Europe's. You get to choose the positions each player plays in and can even have one player controlling the game as normal (i.e. whoever's nearest the ball) while the other plays in position.

Leatherneck was a game of yesteryear, loosely based on the old classic, Commando, except that in this particular game you had four players instead of one. It was quite good fun and I think you could even shoot each other (always good for morale). It's probably not available anymore except from mail order companies. Hope that answers your questions.



DRIVEN TO DESPERATION

Dear The One,
Can you please tell me when *Grand Prix* from MicroProse will be available in the shops as I am itching to get my hands on it. I have asked around some of my local shops, but none of them seem to know when it will be released. One shop said it will be released either at the end of the month or not until August. I sincerely hope that it won't be this late as I am driving my Mum crazy with my impatience.

I realise that some games have last-minute problems or are just kept back for improvements. Could you please inform us in your mag about late arrivers? You could maybe make it a new slot (but hopefully not a regular one) with details of what the new arrival dates will be and what is being done to the game etc.

Sean Tully,
Wickford,
Essex

The reason you've been waiting so long for Grand Prix is that MicroProse (as with all good software houses) is a stickler for accuracy. It deliberately held back the release until this year's Grand Prix season was over, just to make sure that nothing had changed on any of the tracks! To get the word from the horse's mouth (so to speak) give MicroProse a call on (0666) 504326 and ask them.

JOYSTICKS DOWN UNDER

Dear The One,
I would like to congratulate you for keeping up the great work, your mag is the best there is. The reviews are unbeatable. The Work In Progress is fantastic. The features are cool and so is everything else.

I would also like to comment on Adam Froud's letter about the Cruiser Joystick in Issue 38. I have to be honest and tell you I have never tried a Cruiser, but down here there is only one joystick; the Starblazer 401. It is fairly compact, handles excellently, is very robust and cheap (only $A45 – about £15). In fact it is made in Australia by Mulicon Amusements. You can also change it from a one-button system to two or three.

On a different note, I recently bought Supremacy, it was cool. That's why I am going to ask you if there are any plans for add-ons or sequels because it's about time we had some.

Harley Kingston,
Tamworth,
New South Wales,
Australia

Thanks for all your feedback – we're glad you're happy with our humble efforts. The bad news, however, is that there are no plans at present for any add-ons or sequels to Supremacy. Should the situtation change, however, you can depend on us to let you know.

MORE EMPTY BOXES

Dear The One,
One thing that has always puzzled me is the size of the boxes used to pack games. When buying a game you are often only getting the game and the instructions, so why this huge box? Is it cheaper to use bigger boxes? I would have thought it would be cheaper for the companies to use smaller boxes – meaning a drop in prices.

I also agree with Adam Whisker's letter (January issue) that including a demo disk of future and current releases would be a good idea. This could be the final 'clincher' for companies to sell their games. I know if I couldn't decide on any two games, if one of the games included a demo disk I'm sure that I would buy that game rather than the other one. And the demos might even influence me on purchasing another one of their games if I actually liked it. So on this strength why do the computer companies not use demo disks? It would seem to be a good idea all round.

Kevin Hunter
Edinburgh

Dear The One,
I am writing to you regarding your new talking point 'Empty Boxes'. This subject was brought up by Adam Whisker in Issue 40. He was upset at spending £25.99 for a game and getting the bare minimum. His idea of a poster wouldn't suit all purchasers, but the idea of demos on an additional disk is worth thinking about.

My point, however, is that having spent the money on many games you are then expected to supply blank disks for a number of reasons. *Speedball 2* and *Kick Off 2* require disks to save goals and League Tables and many games such as *F-19* and *Special Forces* require rosta disks. Surely whilst printing labels on disks the additional cost of enclosing a blank disk and a label stating it to be a league or rosta disk would be nominal.

Also, when spending between £20 and £30 on a game I would expect not to have to think about supplying other disks.

Craig Brown,
Hayle,
Cornwall

TRY A LITTLE TENDERNESS

Dear The One,
I've just purchased Ocean's WWF Wrestlemania and completed it on my fourth go, causing extensive damage to my joystick when grappling my opponent. I wondered whether software companies take into consideration whether your joystick will get destroyed playing these games.

Stephen Bull,
Bracknell,
Berkshire

Hardly likely I would have thought. The main things that software houses concentrate on are gameplay, meeting deadlines and making a profit.

FOREIGN FRUSTRATIONS

Dear The One,
There are a couple of things about your magazine that are annoying me a little, and I thought I should write and let you know about them so that you could make some changes.

It all has to do with your competitions. As I live overseas, I cannot take part in your competitions when you must have the entries in one month after the magazine goes on sale in the UK as the magazine rarely goes on sale here in Norway until about the same time, which makes it hard for me to get my entries in to you on time. I believe this is the case for most of your overseas readers, and I think we should have the same chance of winning some prizes as the readers in the UK.

Another thing is the competition entry forms. I don't like cutting the magazine, so I'd like to be able to send in a photocopy of the entry form. The trouble is, I don't know if this is accepted.

Knut Erik Rotne,
Harpefoss,
Norway

Thanks for your feedback, Erik – we've taken it on board and will try in future to give our overseas readers a chance to enter our competitions. Also, feel free to photocopy your entry form: some of our readers are already doing so.

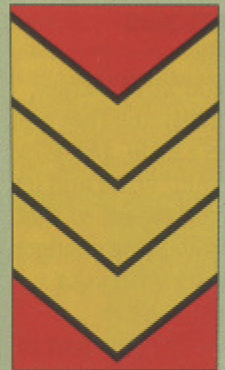
MORE FOR YOUR MONEY?

Dear The One,
I am usually a dedicated buyer of your magazine, but last week I decided to buy one of the bigger magazines, hoping for better value for money. When I started reading I was appalled at the number of reviews there were. It was full of adverts for computer companies and not much of anything else. What makes the matter worse is that the reviews that were in there weren't very good. I have returned to buying your mag, but even yours has a lot of adverts in it. How about some more reviews?

Nick Mildred,
Leicester

We're pleased to hear you decided not to stray away from us for long, Nick. There are, however, some very good reasons why we – and all those other computer games magazines out there – have so much advertising. Magazines cost a lot to produce: just think of all the people who write for us – they don't do it for nothing, you know. Then there are production and printing costs, not to mention delivering magazines all around the country. The cover price of the magazine just wouldn't pay for all of these, so of course we have to rely on the money that comes in from advertising to cover these and, of course, to make a profit. So, while we do attempt to review as many games as we can, just remember that those pages of advertising are keeping the cost of your favourite magazine down.





SERGEANT SOFTWARE

Here once again to bring misery and suffering to the world is the man everyone loves to hate.

NOT ON YOUR NELLIE

Dear Sarge,
I enjoy playing football ever so much, but since November I have not been able to play because of leg troubles. Sometimes it is so bad I have to stay at home and stay in bed because I can't walk.

I still can't play football now, because of my legs, but people ask me do I want to play football, and I enjoy it so much that it's hard to say no.

So could you please send me a football game, I would be so grateful for your troubles.

Derry O'Connor,
Bethnall Green,
London

But if I sent you a football game, wouldn't that just add insult to injury? Besides, this all sounds like a load of (foot)balls to me.

FORGET IT KID

Dear Sarge,
My sister and I share our computer and for Christmas I bought her *RoboCod*. She was so happy and asked me to boot it up for her. I put the disk in the drive quickly without putting the write protect tab on and somehow a virus managed to get on the disk. The disk is now unloadable and my sister is mad with me. Please Sir Sarge you are my last hope, please will you replace the RoboCod disk a I want my sister and I to be friends again. Please can you spare one disk, as I'm sure that because you're so good at games you have completed it already.

Lewis Haag,
Bingley,
W. Yorks

I've told you people time and time again. Viruses are easily dealt with. Get yourself a virus killer from any decent PD stockist and let that do the job. Anyway, this isn't an American sit–com you know, this is real life. Brothers and sisters should hate each other's guts and be constantly at war. I know I was with my sister (you may know her, she used to run the country).

● *Right, stand to attention you 'orrible lot, I've got something important to tell you. Next month is my final fling here at The One. I've had an offer to join Plastics And Rubber Weekly and quite frankly it makes what I'm earning here look like peanuts. So this means you've just got one more month to try and tug my heart strings and make me fork out some software. I might as well warn you in advance though, idle threats, offers of a sexual nature, tales of dismemberment and stories about poor little dogs getting knocked down by big red vans while playing fetch in the middle of a motorway will not work, so try and be creative. Send you letters to the normal address, I'll be waiting.*

TRICKSHOT TRIALS

HERE WE GO AGAIN folks. Another monthly sports–related competition that involves you sending us disks. With the demise of the Golden Goals (which you may have noticed has popped up on Channel 4's *Gamesmaster* series. I wonder if we can take any legal action about that?), we racked our brains to come up with a suitable alternative. We came up empty though, at least until Lee Noble sent us an idea. *Jimmy White's Whirlwind Snooker* is the game and creating superlative Trick Shots is the aim.

We've mentioned the competition over the past few months but we haven't given you the official low–down on what you have to do, so here goes:

Using the Trick Shot editor, create a stunning looking shot. We've already had (amongst others) things like potting all the red balls in all the corners, potting the black while it's surrounded by a pack of reds, but we're sure you can come up with more. The shots will all be judged by a panel of experts and the two that are deemed to be the best will be included on a future cover disk. Not only that, but the two winners will also get to play each other in what should be an epic battle, the winner taking home £300 worth of Virgin Games software. Not bad huh?

Send your entries, along with clear instructions on how to perform the shot to **Trickshot Trials, The One, EMAP Images, Priory Court, 30–32 Farringdon Lane, London EC1R 3AU**. Only two shots per disk mind you, otherwise we'll never get through them. Unfortunately we can't return any disks so please don't include any S.A.E.'s. Include your name, address and telephone number with your entry and then cross your fingers for a few days (and try not to walk under any ladders while you're at it). The competition will run for the next two issues and the winners will hopefully be announced in the May issue.

So, until then (except for next month when we'll remind you once again), good luck and happy designing!

GOLFING GREATS

IF THE TRICKSHOT TRIALS AREN'T ENOUGH for you, howzabout this little competition then. With many thanks to MicroProse, we at The One are proud to bring you another on–going disk–based competition – MicroProse's Golfing Greats! Yep, you've all been there. You've been driving down the fairway at a terrific rate when it happens. You hit the best shot you've ever seen in your life. Sadly, there's no one around to witness it and when you start telling the others back at the 19th, you're greeted with jeers and cries of "Yeah, right".

Well, thanks to *MicroProse Golf* you can actually save your best ever shots to disk, send them to us and we'll show them to the world. The Golfing Greats competition is to run for the next four months, with the best shot of the month being picked by our panel of experts.What's more, the four winners will not only receive a bundle of MicroProse goodies, but they'll be invited to take part in the Official MicroProse Golf Championships, to determine who is the overall winner. He or she will not only win themselves a truly massive MicroProse prize, but be crowned the 1992 MPG Champion. High praise indeed!

So send us your best shots (no more than three on each disk) to: **Golfing Greats, The One, Priory Court, 30–32 Farringdon Lane, London, EC1R 3AU.** Don't forget to include your name, address and telephone number.



Why not vent your spleen to us here at The One, EMAP Images, 30-32 Farringdon Lane, London EC1R 3AU (Sergeant Software letters should be clearly marked). The Letter Of The Month will win a T-shirt and a game of your choice. All correspondence should be confined to one side of the paper and, where possible, to a single sheet. The editor reserves the right to edit any letters as he sees fit. Please do not include an S.A.E. as, due to the volume of mail received, we are unable to make individual replies.

The coming of 16-bit consoles may turn out to be a blessing in disguise, as Ciarán Brennan found out when he sneaked a look at Ocean's latest licence adaptation...





"BECAUSE THE STYLE of The Addams Family is quite Gothic, we had to make the enemy sprites things like skulls and ghosts and so on. But Simon, the other artist who helped out in designing some of the sprites, is a little bit surreal sometimes so we also ended up with flying teacups and frogs on unicycles," says Higgins, explaining some of these demons.

PROJECT: The Addams Family

PUBLISHER: Ocean

**AUTHOR: James Higgins (coding)
Warren Lancashire (graphics and game design)
Simon Butler (additional graphics)
Jonathan Dunn (music)**

INITIATED: April 1991

RELEASE: TBA

MANY PEOPLE PREDICTED that the recent arrival of the Sega Mega Drive and the imminent appearance of Nintendo's Super Famicom would mark the end of the technical advancement that we've all enjoyed in 16-bit gaming technology. It was assumed that the best programmers and designers would immediately drop computers in order to get their hands on hardware which would make their games faster, smoother and bigger and their lives a whole lot easier.

However, Ocean's up-and-coming 'game of the film' of *The Addams Family* looks set to turn these theories on their heads. When programmer James Higgins and artist Warren Lancashire began work in April 1991, they were concentrating on getting the computer versions right: but just as the game was beginning to take shape, the pair were called away to start work on the same title for Nintendo's Super Famicom. Starting again from scratch, they managed to complete this project by last November.

But then, having hardly had time to pat themselves on the back for a job well done, they had to roll up their sleeves once more and get back to work on the original code. It was at this point that the decision was made to start all over again, to try to make the disk versions every bit as good as the finished Famicom game.

Higgins takes up the story: "We looked back at the old code and thought 'euugh!' It wasn't colourful enough, there was no parallax scrolling and it generally felt slower because we had to move down from 60 frames per second to 50. Basically, we'd got so used to how the Famicom version played that we didn't want to go back."

There were other problems. The game design had changed over the months, with numerous new graphics and locations making their debuts. "In a way it was easier to start again," Higgins continues. "After all, we were trying to go back into a source file that was more than three months old and to be honest I didn't really understand what was going on – it was just a nightmare to try to get back into it."

The team hadn't seen the film when they began, but they did have a script to work from. "Warren originally sat down to bash out a few ideas," explains Higgins, "and we eventually ended up with a design document about 100 pages long." However, before much work had been done on this, the project began to take the first of its many detours. "The route which the gameplay was taking changed after a couple of

PROJECT: The Addams Family

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INITIATED: April 1991

RELEASE: TBA

weeks," says Higgins. "At first it was more puzzle orientated, whereas the final idea is a more 'arcadey' platform game."

The reason for this is quite simple – the lads had discovered consoles. "We'd been playing console games for quite a while. It seems that everyone is nowadays – even the magazines are raving about them – and it came to our attention that there wasn't a true console-style game available on 16-bit. Since then there have been things like RoboCod and Magic Pockets, but at the time we thought that maybe we'd be the first."

The object of the game is to take Gomez (the father of the ghoulish gang) on a trip through 16 levels in a quest to find the rest of the characters and bring them back to the music room. Here Lurch awaits, torturing the keyboard of a dilapidated piano (the more characters you rescue, the better his playing becomes – giving you an even greater incentive to hurry up!).

Find Uncle Fester, Puggsley, Wednesday, Thing and Grandma and the final barrier lifts, allowing you to enter the last (and hardest) level to retrieve your loving wife Morticia who's being tortured by the evil Judge Womack (and, this being The Addams Family, is quite enjoying it!).

It makes a refreshing change that the game plot fits in well with the film's storyline. Achieving this wasn't easy, as Higgins points out: "The film is really based on dialogue – all of the humour comes from the interaction between the characters. At first we thought it was going to be difficult to turn this into a game, but we eventually decided to base the game just on the film's last 20 minutes and that seemed to work quite well."

So, having lived with this crazy family of monstrous misfits for almost a year now, would Higgins and Lancashire be glad to move onto something else now? "Yes," quips Higgins, "*The Addams Family 2*!" Some people are gluttons for punishment.



***GOMEZ CAN TAKE** his quest skywards by collecting and using the short-range 'Fezicopter' (a Fez with a rotor blade on it!). Its use is limited by time, but it can help him to reach the parts that those other pick-ups can't reach – such as this roof section which may just reveal some extra locations.*



***THE ICONS** and pick-ups are definitely console-inspired: the extra life tokens are even called '1ups'! Higgins is quick to admit the debt: "I don't think it was a conscious decision to do it, it just seemed like an obvious name to call them as that's what they're called in the arcades and in console games."*

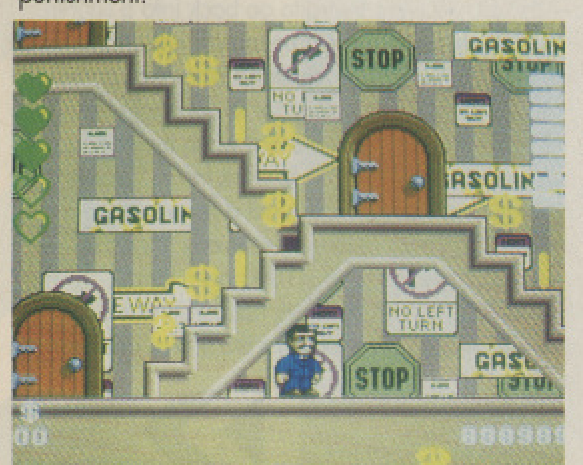


***THE ACTION** isn't strictly confined to the Addams Family mansion either: Gomez is free to roam the outside environment to continue the quest. Watch out for another mansion, which isn't all that it seems.*



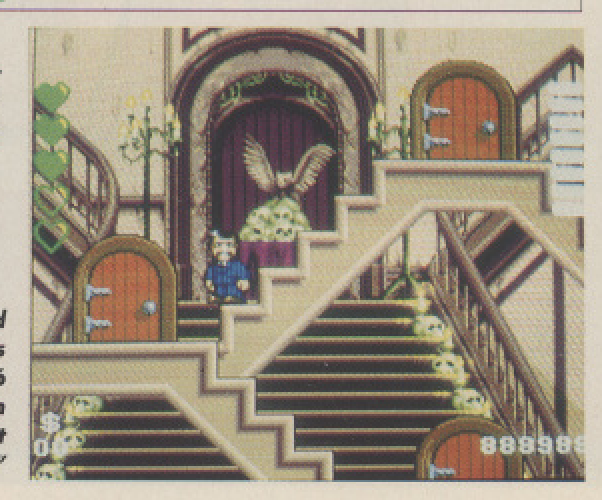


DESPITE THE FACT that it's based on a 1930s satirical cartoon strip (and, of course, a cult 1960s TV series) Orion's current movie adaptation of Charles Addams' freaky family has become a startling box office success, raking in over $100,000,000 in America and a staggering £8,000,000 after only five weeks in the UK. Anyone fancy betting against *Addams 2*?



***THE STAIRS AND DOORS** lead to the first of 16 distinct levels, each of which has up to 16 further sub-levels contained within it (although not all of these will be immediately apparent to the naked eye). Having delved so deeply into the world of consoles for the gameplay, the boys couldn't resist the age-old trick of including bonuses and short-cuts in hidden rooms, doors and passages.*

***THE SCREEN LOOKS** a little smaller than you'd usually expect, something else that Higgins puts down to the influence of the Famicom. "It's 256 pixels wide and 208 deep," he explains, "which is exactly the same as the Famicom – it's just that that machine uses pixels like Lego bricks!"*





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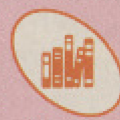
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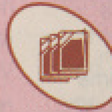
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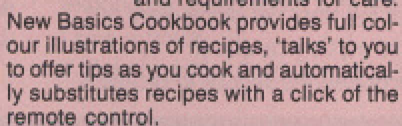
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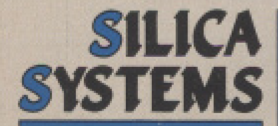
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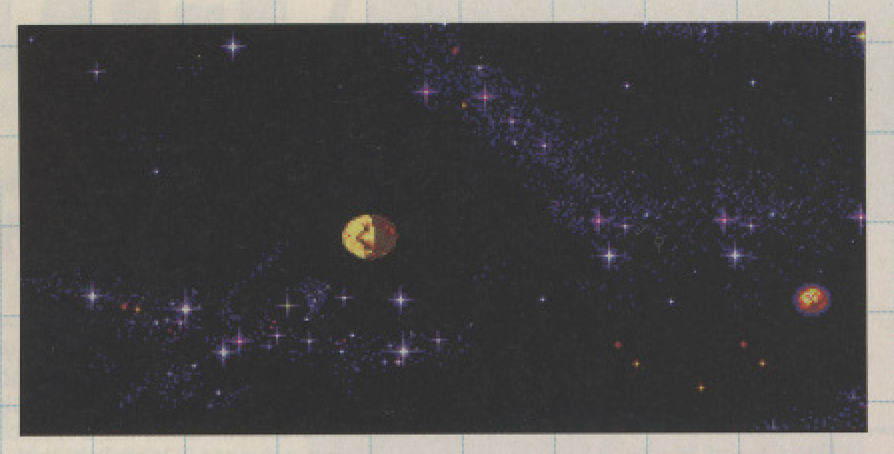
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First there was the book, then came the film. Now Virgin is developing a computer game. Can it do justice to a sci-fi legend like *Dune*?



D

IN SPACE Dune looks like any other planet in the system. The final version will come with an automatically updated map of the globe, showing Harkonnen territory in red and yours in blue. A zoom facility will enable you to focus on settlements and check on motivation and production levels in any Fremen sietch.

WANDERING AROUND without directions isn't recommended – it takes just a few minutes under the sun for you to collapse. This doesn't mean death, though: in the interests of continuity, you dream of your demise, but wake up in the palace a few seconds later. One way to avoid this is to get hold of a stillsuit. Worn and manufactured by Fremen, these recycle and preserve your body fluids so that you can survive in the desert for hours.

FRANK HERBERT'S *Dune* has become one of the most admired, analysed and imitated science fiction classics of our time. It tells the tale of a planet that has no water, vegetation or obvious means to support life, yet remains coveted because of its mysterious reserves of spice.

The original 1968 novel was quickly followed by four sequels and in 1984 David Lynch attempted to relay the convoluted plot in celluloid. The movie bombed. Despite its cast, which included Sting, Kyle MacLachlan and Max Von Sydow and some spectacularly Gothic special effects, nobody could make head or tail of the story, let alone work out what all the dramatic music was about.

Now that it has acquired the licence to produce the computer game, Virgin is determined not to repeat Lynch's mistakes. The development team with the task of coming up with a tight design is Paris-based Cryo Interactive Entertainment. Cryo's first task was to decide which aspects of the book they should focus on. They started with lots of in-depth research, as Project Manager Philip Ulrich explains: "We re-read the books several times, got hold of everything else we could find on the subject and watched the movie over and over again. Whenever we came across somebody who had read the book we asked them what had impressed them the most and what their strongest memories were."

Eventually they came up with a checklist of



PAUL ATREIDES, son of Duke Leto and Jessica, also known as Mua'Dib, the Kwisatz Haderach or the Chosen One. If you want to survive long enough to save Dune, you'll have to concentrate on producing enough spice to please the emperor. The crucial question is weighing up how much you can keep for yourself before the old geezer starts to smell a rat.



TO MAKE IT EASIER for novices to get into the game, the emphasis isn't so much on exploration as on using the information revealed to you at exactly the right place and time. Act on it correctly and you may end up riding through a landscape like this on the back of one of the planet's legendary giant worms.

PROJECT: Dune

PUBLISHER: Virgin

AUTHOR: Remi Herbulot (Design, Coding)
Patrick Dublanchet (Coding)
Jean-Jacques Chaubin (Graphics)
Didier Bouchon (Original Design, Graphics)
Sohor Ty (Graphics)
Stephane Picq (Music)
Philip Ulrich (Project Manager)

INITIATED: July 1989

RELEASE: June 1992

features which had to go in: the desert planet; its native inhabitants, the Fremen; its most valuable resource (the mysterious Spice); the planet's giant worms; and the rivalry between the House of Harkonnen and the House of Atreides. Inevitably some of the plot elements have had to be altered, but Cryo has been very careful about maintaining the distinctive Dune atmosphere.

There were teething problems at first. Virgin and Cryo just couldn't agree: "Initially we weren't keen on the storyboard," recalls Ian Mathias. "In fact, after a lot of talk we eventually told them to forget about the whole thing. Then four months later they came back with a new version, loaded it up and it looked really good." Those changes had been mostly structural: the in-game presentation sequences had been edited into an introductory movie sequence with the main action concentrating on the strategy proper.

The game is divided into two halves, one controlled by the evil Harkonnens and the other allotted to the clear-thinking, honourable House of Atreides. As Paul Atreides, heir to Duke Leo, you have two objectives. First, gain influence over your territory by enlisting the help of the native Fremen and encouraging them to mine spice. Then, once you've got control over your half of the planet, expand by doing battle with the Harkonnens, until Dune is yours.

Right from the start, Cryo has been eager to make the game accessible to everyone, not just Herbert or Lynch fanatics – and this is reflected in the choice of overall design. Ian Mathias is enthusiastic: "The idea is that once you've learned how to do something, you get a reward and don't have to bother with that part of the game ever again." For example, the beginning of the adventure concentrates on spice and man management and at this stage Paul needs to fly from place to place in an 'ornithopter'. Once his psychic powers have been built up through spice exposure, however, he no longer needs to travel – he can control everything with his mind.

Typical of this user-friendly approach is the Book Of Dune. To save you making notes on paper, this



VISITS TO VARIOUS Fremen leaders and their settlements are essential in the first half of the game. Once you've gained their trust, native prospectors will be happy to seek out and map the most profitable spice mines. Not all Fremen make excellent miners everywhere: while some are nomadic by nature, others are only content when mining near their homes. Others still may not be skilled at mining; use these as troops.



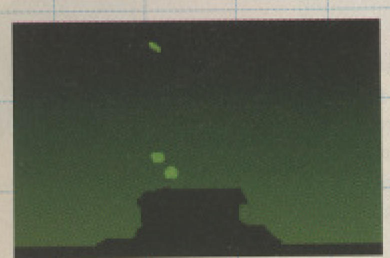
PROJECT: Dune

PUBLISHER: Virgin

AUTHOR: Remi Herbulot (Design, Coding)
Patrick Dublanchet (Coding)
Jean-Jacques Chaubin (Graphics)
Didier Bouchon (Original Design, Graphics)
Sohor Ty (Graphics)
Stephane Picq (Music)
Philip Ulrich (Project Manager)

INITIATED: July 1989

RELEASE: June 1992



IF YOU WANT to win, nothing less than domination of the entire planet will do and the only way to accomplish that is all-out war. This scene of night-time firing, incidentally, was inspired by Gulf War footage.

personal diary, accessed from the main control screen, records all your discoveries automatically. Should you forget that essential bit of inside information you learned two journeys back, all you have to do is get out your notebook.

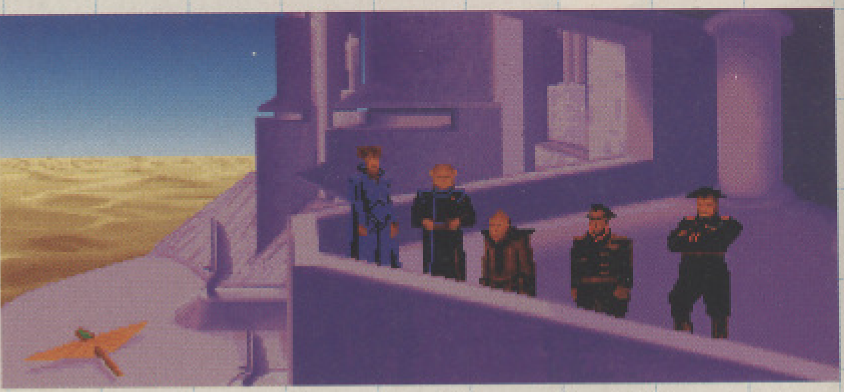
A crucial part of any interactive strategy adventure is the control system. Eighteen months into development, both Cryo and Virgin are very pleased with their attempt. It's all been squeezed into a compact panel at the base of the screen and despite the wealth of interactive elements available, icons and menus have been kept to a minimum. "It's fairly simple to get to grips with," says Mathias. "It's all point and click and leads you into the actions very easily. The best thing is that it's so intuitive. If you want to talk to somebody, you do the obvious – just click on them and you're immediately rewarded with a speech bubble."

Most of the programming spadework has now been done. The lead development machine is the PC and work is currently underway to convert its 256 colours (if you think the graphics shown are particularly impressive that's because they're taken from the PC version). This will be the only major difference – the gameplay will be exactly the same in both, although Cryo will have to do some clever compression to cram 50,000 lines of code (and that's just for the main body of the program) onto two or three disks.

When the finished product finally makes it to the shops, it'll be eight years since David Lynch's Dune first hit the screens. Virgin remains unruffled: "Dune still has a strong cult following. The game is bound to do better than the film."



MOST OF CRYO'S graphics start life as pencil drawings and are then scanned into the computer. Graphic artists Jean-Jacques Dublanchet and Sohor Ty then make alterations and add colours.



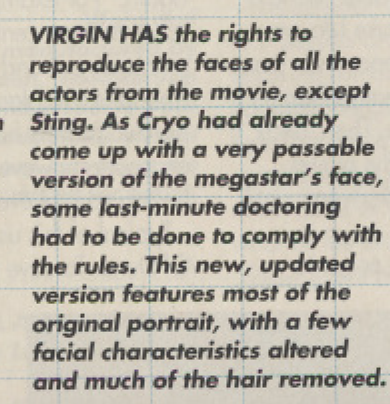
WITH A FEW minor exceptions, most of the novel's main characters have survived translation into the game. The officials of the House of Atreides provide valuable clues and advice on how to tackle the planet, and you can charge up to two characters to follow you around as personal advisers at any stage.



EARLY ON in the game, the ornithopter is your only means of transport. Flying is totally computer controlled as Cryo has opted not to include too many arcade elements. In some situations, giving the vehicle the correct directions is absolutely essential.

PAUL DERIVES most of his psychic powers from his mother, the Lady Jessica. She provides useful advice early on and is later able to use her special powers to locate secret rooms in the palace. It doesn't take much probing to get her to seek out a selection of otherwise impenetrable chambers, including essential armoury and telecommunications rooms.





VIRGIN HAS the rights to reproduce the faces of all the actors from the movie, except Sting. As Cryo had already come up with a very passable version of the megastar's face, some last-minute doctoring had to be done to comply with the rules. This new, updated version features most of the original portrait, with a few facial characteristics altered and much of the hair removed.



CONVERSATION HAS been structured with novices in mind. Characters explain all their statements, defining new plot elements as they appear. From idle chatter you learn about your home planet, the Fremen, the Harkonnens and spice. This blue-eyed Fremen may or may not be the woman of your dreams – as Paul, your search for your soul mate is confused by another female.



THE REAL DUNE

ON ITS PUBLICATION in 1968, *Dune* won Frank Herbert both the coveted Nebula and Hugo awards for science fiction literature. At the heart of the story is the most valuable commodity in the universe – spice. Spice, otherwise known as melange, is only found in the sands of Dune, prolongs life, extends consciousness and is used by navigators to travel through space. The action of this drug-dominated universe focuses on the rivalry between the Houses of Atreides and Harkonnen, but what makes the story so compelling is the degree to which this highly detailed, self-contained world is underscored by a sense of vision and mysticism. Paul Atreides isn't just a hero, he's also cast as a kind of Messiah. There are four further novels in the Dune saga: *Dune Messiah, Children Of Dune, God Emperor Of Dune* and *Heretics of Dune*. Despite its failure at the box office, the film is worth watching – but be warned, you'll only be able to make sense of it if you've read the book...



Can the first Amiga-compatible piano tutor teach an idiot how to play? Kati Hamza investigates.

THE KEYBOARD itself covers five octaves, has touch-sensitive keys, in-built speakers and 128 preset sounds. You can connect it to a stereo or headphones (a small pair is included in the package) and there are MIDI In and Out sockets, although no MIDI Thru. The keyboard connects to the Amiga via a cable which plugs into your computer's serial port.

YOU'RE IN A LARGE, elegant mansion. As you enter the music room, your feet sinking into the richly carpeted floor, a grand piano looms into view. It takes exactly 20 seconds to whip off your jacket, and in another 10 you're on the piano stool, your pliant fingers poised over the keys. There's a hush of anticipation, a rustle of excitement. Then you begin to play...

In this kind of daydream, what comes next is always so easy. Your hands glide effortlessly from black note to white note, jump octaves with the greatest of ease and twist elegant fingers around scales, chords and arpeggios as if they were created just to tickle the ivories. What a shame that in the real world you think scales are for weighing bananas and wouldn't know a treble clef if it slapped you in the face. You may be dreaming about being another Liberace but nothing short of a miracle is going to turn you into one.

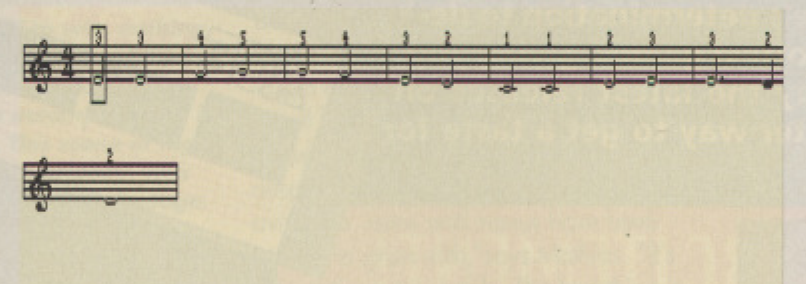
And by extraordinary coincidence, Mindscape is offering you exactly that. The Miracle piano teaching system kits you out with a keyboard, a foot pedal, earphones and 40 progressive piano lessons designed to guide you from total ignorance to a spectacular rendition of Handel's *Water Music* in six to 12 months. What's unusual about the whole six-module extravaganza is that it plugs into the back of your Amiga and loads in all of its lessons from disk.

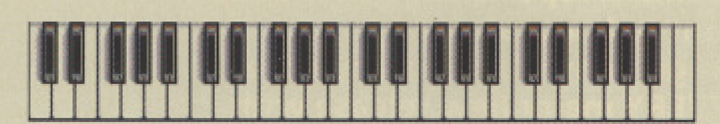
Apart from the obvious saving on formal piano lessons (not to mention volumes of music books), there's another major advantage to this computer-based tutorial: it's interactive, so the lessons adapt to your rate of progress. The system doesn't just monitor your mistakes either – it also tells you how well you've performed and repeats exercises when it thinks you need more practice. Each time you play, your position in the course is saved automatically; the next time you switch on you can start exactly where you left off. You can even consult an up-to-date analysis of your progress, complete with statistics on your overall performance, rhythm and pitch.

Although you can use the Miracle as a refresher course if you're a reasonably experienced keyboard artist, the package is designed with absolute beginners in mind. Lessons take you from the basics (posture at the keyboard, correct positioning of the fingers), through basic tunes played with right and left hands, to more advanced two-handed pieces incorporating chords and complex rhythms.

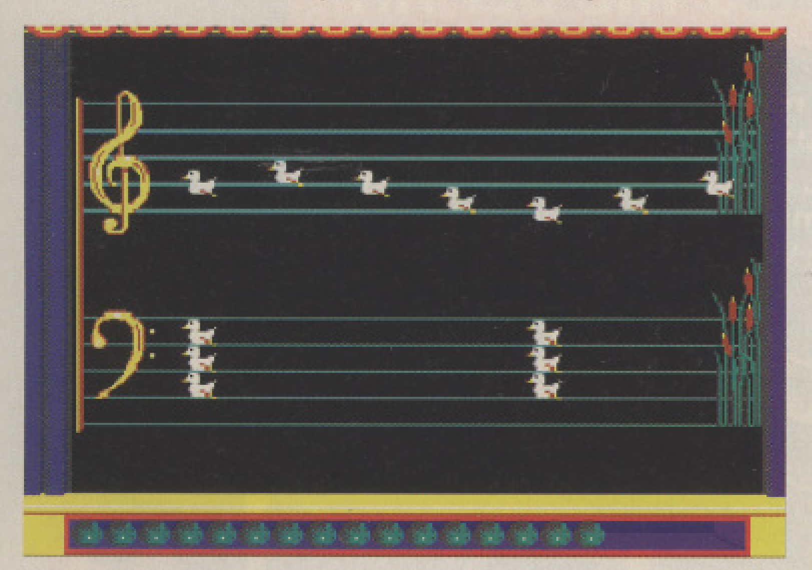
The system is highly structured, easy to digest and (barring the odd cramp in your little finger) practically pain-free. Each lesson concentrates on learning a single piece of music (something safe like *Twinkle Twinkle Little Star*) and guides you through the process step-by-step, using a combination of text, animated visual aids and music. You hear the piece several times before you actually play it: if you don't get it right first time you simply keep on trying till you do.

Once you've mastered a piece, the lesson takes you through several more practice attempts and introduces you to the metronome (for the correct tempo) before a climactic no-holds-barred performance with simulated orchestra. Hold your own and you're considered to have completed the lesson; if you've got a printer you can even print out a certificate to say so.





LESSONS DON'T get down to the nitty gritty right away. The piece you're about to learn is first put into brief historical and musical context; if you want to, you can click on highlighted words for more info on specific points. Occasionally, lessons are punctuated by brief multiple choice tests designed to make sure you've remembered what you learned.



OK, SO IT'S NOT the ultimate in sophisticated gaming, but there are worse ways to learn a bunch of notes than by shooting a flight of ducks.

A MUSICAL NOTE

The Miracle requires an Amiga with at least 1Mb of RAM. Although you don't actually need them, an extra floppy drive, or better still a hard drive, are recommended. If you do only have a single drive you should think seriously about upgrading before purchasing the package – otherwise the amount of disk-swapping you'll have to do could take all the joy out of your Miracle.



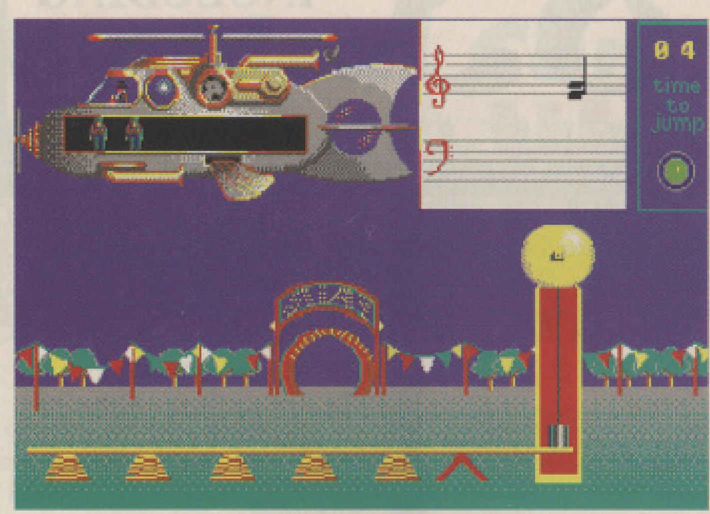
It doesn't take long to feel a certain sense of achievement, which is in fact the whole point. Within the first half hour, the Miracle has you playing a fully-fledged tune and starting to read music. Every time you do something reasonably well it tells you so; if you mess up, it pinpoints where you've gone wrong, then praises you when you finally get it right. The process is reassuringly human.

But is it worth it? Although it's nowhere near what you'd have to pay for a real piano, £299 is still a lot to fork out for a jazzed-up keyboard – you could certainly spend a lot less on a basic Yamaha or Casio and a cassette-based tutor.

In the end it all comes down to what you need. The Miracle offers an independent keyboard (you only need the Amiga to play the software, not the music), plus one of the most user-friendly teaching methods around. Watching the notes played on screen, taking lessons especially tailored to your ability and getting direct feedback from your computer is definitely more advanced than poring over a bog-standard book.

As a keyboard or a MIDI instrument on the other hand, it's no great shakes. The internal sounds are reasonable enough but tend to err on the side of function rather than quality. As for the orchestral accompaniments, although it's fun to notch up the playing experience, the tone is definitely short of miraculous. The choice of music is distinctly middle of the road, which is fine if you're into *Puff The Magic Dragon* and *Star Wars*.

So if you want street cred, loads of backing patterns plus bags of prestored rhythms and harmony effects, teach yourself to play an ordinary keyboard. If you want to read music and learn to play more conventional piano tunes, but don't want to spend a fortune doing it, invest in a Miracle instead.



THERE'S NOTHING TOUGH about Ripchord. If you play the right chords the parachutists land safely – if you don't, they die. There's just one problem: the whole thing can prove a tad slow.



OF THE FOUR, Aliens! has to be the most cinematically evocative of the sub-games. The alien spaceship beams down and plays a series of notes. When they've finished, it's up to you to copy



THE JUKEBOX isn't designed to teach – just select any song from the Miracle repertoire and it plays it with complete orchestral accompaniment and no metronome. According to the manual, it comes in particularly handy at parties...





ANATOMY OF A MIRACLE

Although you're likely to spend most of your time working through the lessons, the Miracle's software is actually divided into six distinct modules. All are easily accessible from the main menu.

THE CLASSROOM
This is the place you go to learn. Normally you simply follow the lessons in order, but you can skip a chapter or revise a subject that you've already covered.

ARCADE
Miracle learning is designed to be fun. There are four simple arcade games to choose from (Ducks, Ripchord, Aliens! and Jukebox), each of which is designed to help you practise a particular aspect of technique: chords, memorising note sequences or learning new keys.

STUDIO
Although this isn't intended to replace sequencing software, the Studio does allow you to record and play back up to seven tracks of superimposed music. Basically this means recording different parts, say for drums and bass, then playing them back simultaneously as a single piece of music.

ADMINISTRATION
This system setup screen is the place to log on new users, and define settings for factors such as the foot pedal, orchestra and metronome volume. From here you can also check up on your progress and print out your certificates.

PERFORMANCE HALL
Feel like impressing your friends? Visit the Performance Hall any time to show off your keyboard prowess with full accompaniment courtesy of the Miracle orchestra.

PRACTICE ROOM
Allows you to practise any of the songs featured in the lessons, plus a further repertoire. You can practise the piece alone, play one hand while the Miracle plays the other, or get back to basics and check out notes and rhythm.

When a company produces a game, you normally hear it first right here in *The One*. But how do we find out about it? Crystal balls? Divine intervention? Nope, from people like Woody...





"My Ideal Compilation" DANIELLE WOODYATT

DANIELLE WOODYATT (or Woody as she's usually known) is one of the most respected PR people in the business, having been responsible for many of the greatest press outings and industry events to date.

Her humble beginnings were in the fashion industry, but looking for a new direction she learnt of a job at US Gold from a friend, applied and got it. Since then, she's managed to organise some of the most professional and entertaining promotions in the industry. It wasn't always so: in fact, her first presentation to an audience of merciless journos was far from smooth.The game was *Dream Warrior* and the night before was spent playing the game thoroughly. She learnt every nook and cranny and turned up the next day a nervous wreck. She took hold of a joystick, started to play the game and forgot all about actually presenting it, while the assembled crowd became more and more bored.



So why does she still do a job that causes so much embarrassment? "It's a brilliant industry to be in. There are just so many characters like Ciarán [Brennan – ex–editor of *The One*] and Gary [Williams – publisher of *ACE* magazine]. The first time I met those two had to be one of my worst moments. I was so nervous." Their legendary mickey–taking probably didn't help either.

They're not the worst people Woody's had to put up with in her time, though. A certain director of Ocean showed his character at her very first PC Show. Having spotted Ms. Woodyatt at the US Gold stand, the irrepressible Gary Bracey made his way over and in a dead calm voice made a rather personal proposition over the public address system. In no uncertain terms he asked her if she wanted to get to know him, ahem, in the biblical sense. Needless to say, she nearly died of embarrassment.

Times have changed since then, and Woody has risen to the auspicious position of Group Public Relations Manager, responsible for the complete public awareness of US Gold products. In her own terms she's "the voice to the public", ensuring that the name of US Gold is synonymous with quality.

LEMMINGS
Published by: Psygnosis
Released: 1991

A compilation wouldn't be complete without the furry little rodents popping up at some time or another. DMA's classic puzzle game has become as familiar as a shadow and as oft–played as *Kick Off*.

Lemmings 2 should be appearing later this year, promising all-new features, new lemmings and just as maddening puzzles as the original.

● "Lemmings was an exceptionally original game that took the industry by storm. It was the most original concept of 1991."

SONIC THE HEDGEHOG (on the Sega Mega Drive)
Published by: Sega
Released: 1990/1

If any game character summed up gaming excellence last year it was Sega's spiky-haired hero on the Mega Drive. Barring the Mario series, no game has ever induced such interest in a console, taking it to the point where people were buying Mega Drives just so that they could play the game.

Essentially, *Sonic The Hedgehog* is just a glorified platform game, but the speed at which everything runs and the colourful graphics make it a winner. Plans for a home computer version have been bouncing back and forth between US Gold and Virgin for some time now, but it seems as if Sega may hold onto the rights until a few sequels have really whetted the appetite.

● "He's blue, spiky and speedy, and very cute!"

RAINBOW ISLANDS
Published by: Ocean
Released: 1989

One of the all–time classics, *Rainbow Islands* is just as playable today as it was then. Critically acclaimed by virtually every magazine under the sun, the sequel to *Bubble Bobble* saw a hapless Bub struggling to reach the top of each level by firing and climbing on his rainbow bridges, all before the rising water level overtook him. Graftgold is the team responsible for bringing such an addictive and playable game to our screens and is soon to deliver the third title in the ongoing series, *Parasol Stars* (expect a review next issue).

● "Cutesy, classic and in one word (or two), lethally addictive – a must buy!"

ROBOCOD
Published by: Millennium
Released: 1991

Another cute platform game, but what a good one. *RoboCod* is the sequel to Millennium's earlier effort – *James Pond* – and is packed



full of all the best bits of that title, combined with elements of practically every other platform game that is still around, ranging from the Mario series to *Sonic The Hedgehog*.

● "Highly addictive. RoboCod boasts stacks of top–notch and varied gameplay – the important element to a good platform game."

THE SECRET OF MONKEY ISLAND
Published by: Lucasfilm
Released: 1990

If there's an adventure game that you can guarantee has been played by 95 per cent of the computer owning fraternity, this is it. Lucasfilm's first major foray away from its Indy titles proved to be a resounding success and the adventures of Guybrush Threepwood have become as well known as the guy with the whip.

Monkey Island is the comic tale of young Guybrush's adventures as a pirate–in–training. Taking on everything from The Three Trials to the dreaded ghost pirate LeChuck, it's one of the funniest games ever to appear on a computer.

● "The most talked about adventure game ever. This is Lucasfilm doing what they do best, only better."

ANOTHER WORLD
Published by: Delphine
Released: 1991

Delphine has made quite a name for itself recently: Future Wars, Operation Stealth, Cruise For A Corpse and now its latest classic – Another World.

The game is played in a similar style to Readysoft's Dragon's Lair but allows you far more control over the central character. The use of special 'cinematic' effects (such as zooms, camera pans and close-ups) adds to the incredible atmosphere generated and helps to draw you into the game. It's set to become a landmark in computer software and even if the lasting appeal is somewhat questionable, it shows that Delphine has got access to a remarkable gaming system and bodes well for the future.

● "Another World is simply out of this world (groan) – one of its kind."



WIN! AN AMAZING NIKON 401 CAMERA!



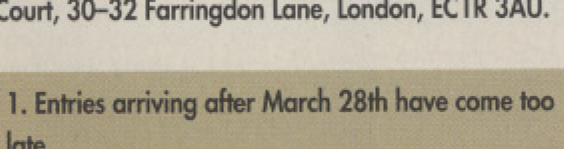
THE LEERING Larry Laffer in all his lecherous glory.

IMAGINE THE SCENE. A lovely sunny day at the seaside with your whole family (including your granny) relaxing on the sandy beach, the waves gently rolling in and out, just reaching the edge of your feet before turning back. Off to your left a bunch of toddlers are sat around a striped booth, spellbound by the Punch And Judy show taking place inside. Behind you, the lights of a giant Ferris Wheel blink in their rhythmic pattern, the fairground music drifting melodically across the beach. Everywhere you look you see signs of the great British holiday and your heart fills with pride. Wouldn't you just love to capture this scene forever?

But horror upon horrors! You don't have a camera with which to permanently record the moment. Well, your troubles could now be at an end, thanks to those lovely people at Sierra. To celebrate the highly successful *Leisure Suit Larry* saga, Sierra is giving away the very camera that Larry would have loved to use on his many female admirers (after all, it does have full zoom facility)!

What'ya gotta do then? Couldn't be easier (well, it probably could, but it isn't – so there). Simply think of a chat-up line for Larry. A line that would guarantee to bowl the intended victim... er, I mean lovely lady off her feet (now obviously if you are a lovely lady, you've probably got something of an advantage here as you would know what kind of a line would knock you off your feet. Still, there's nowt wrong with that).

Your line can be as long as you like and as graphic as you dare, just bare in mind that this is a family magazine and we will have to print your answer (so nothing too rude!). Get your entries to us by March 28th and include your name, address, telephone number (if applicable), vital statistics and any other information that you think would be helpful (such as mentioning that your sister is Miss World or your brother is the 1985 South Shields Heavyweight Boxing Champion or something). Send everything to: **Candid Camera, The One, Priory Court, 30–32 Farringdon Lane, London, EC1R 3AU.**



1. Entries arriving after March 28th have come too late.

2. Employees of EMAP Images or Sierra are forbidden from entering. Anyone that does must be some kind of PERVERT!!!

3. The editor wears a large medallion over his hairy chest so his decision is final on all matters and no correspondence will be entered into.



Legend Software

16 Linden Gardens, Chiswick, London W4 2eq
Fax: 081 995 1325 Tel: 081 747 4757 Hours of opening 10am to 6pm

THIS MONTHS TOP TITLES

TOP TITLES	ST	AMIGA	TITLE	ST	AMIGA
Half Meg Cricket	N/A	29.99	Maddog Williams	21.99	21.99
1 Meg Cricket	N/A	12.99	Magic Pockets	16.99	16.99
3D Construction Kit	26.99	26.99	Manchester Utd Europe	15.99	15.99
4D Sports Boxing	16.99	16.99	*Maupiti Island	16.99	16.99
*A320 A.I.R.B.U.S	23.99	23.99	Mega Lo Mania	19.99	19.99
*Addams Family	15.99	15.99	*Mega Twins	16.99	16.99
Advantage Tennis	16.99	16.99	Microprose Golf	23.99	23.99
Agony	18.99	18.99	Midwinter II	23.99	23.99
Alien Breed	15.99	15.99	*Might & Magic	21.99	21.99
Alien Storm	16.99	16.99	*Moonbase	22.99	22.99
Altered Destiny	19.99	19.99	Moonstone	21.99	21.99
Amnios	15.99	15.99	Monkey Island	16.99	16.99
Another World	16.99	16.99	*Monkey Island II	17.99	17.99
Baby Jo	15.99	15.99	*Myth	15.99	15.99
Barbarian II (Psynosis)	16.99	16.99	Outrun Europe	16.99	16.99
Bards Tale III	16.99	16.99	Pang	15.99	15.99
*Battle Bound	16.99	16.99	Panza Kickboxing	16.99	16.99
Battle Command	14.99	14.99	Paperboy II	16.99	16.99
Battle Chess	16.99	16.99	Pegasus	19.99	19.99
Battle Chess II	16.99	16.99	PGA Tour Golf	N/A	16.99
Battle Isle	19.99	19.99	PGA Plus	N/A	20.99
*Big Run	15.99	15.99	PGA Data Disk	N/A	11.99
*Bill Elliots Challenge	17.99	17.99	Pitfighter	15.99	15.99
Birds Of Prey (Hawk)	23.99	23.99	Pools of Darkness	21.99	21.99
Blues Brothers	16.99	16.99	Populous II	20.99	20.99
Boston Bomb Club	16.99	16.99	Railroad Tycoon	23.99	23.99
Bonanza Brothers	16.99	16.99	R*B*I* Baseball II	17.99	17.99
Cardiaxx	16.99	16.99	Reach for the Skies	19.99	19.99
*Cardinals of the Kremlin	16.99	16.99	Rise of the Dragon	26.99	26.99
Celtic Legend	21.99	21.99	Robocod	15.99	15.99
Centurion	16.99	16.99	Robo Cop II	15.99	15.99
Challenge Golf	16.99	16.99	RoboCop III	15.99	15.99
Chaos Engine	16.99	16.99	Robozone	16.99	16.99
Charge of the Light Brigade	17.99	17.99	Rocketeer	20.99	20.99
*Chintos Revenge	15.99	15.99	Rodland	16.99	16.99
Conan the Cimmerian	19.99	19.99	Rolling Ronny	15.99	15.99
*Covert Action	23.99	23.99	Rubicon	16.99	16.99
Cruise for a Corpse	16.99	16.99	Rugby World Cup	16.99	16.99
Cyber Fight	15.99	15.99	Savage Empire	19.99	19.99
Daemonsgate	16.99	16.99	*Search for the King	19.99	19.99
Death Bringer	16.99	16.99	Shadow Sorceror	17..99	17.99
Deuterous	19.99	19.99	Shuttle the Simulator	27.99	27.99
Disciples of Steel	23.99	23.99	*Seige Master	16.99	16.99
Double Dragon 3	16.99	16.99	Silent Service II	23.99	23.99
*Eco Quest	27.99	27.99	*Sim Earth	16.99	16.99
Elf	15.99	15.99	Simpsons	15.99	15.99
*Elvira Mistress of the Dark	23.99	23.99	Smash TV	15.99	15.99
Epic	15.99	15.99	*Space 1889	16.99	16.99
Eye of the Beholder	N/A	18.99	*Space Ace II (Borfs Revenge)	26.99	26.99
*Eye of the Storm	19.99	19.99	Space Crusade	15..99	15.99
Exile	16.99	16.99	Space Gun	15.99	15.99
F15 Strike Eagle II	23.99	23.99	Space Quest IV	26.99	26.99
F19 Stealth Fighter	19.99	19.99	*Special Forces	23.99	23.99
F29 Retaliator	15.99	15.99	Star Flight II	16.99	16.99
*F117A	21.99	21.99	*Star Trek V	16.99	16.99
Fantastic Voyage	16.99	16.99	Strike Fleet	16.99	16.99
Final Fight	16.99	16.99	Super Space Invaders	16.99	16.99
First Samurai	16.99	16.99	*Suspicious Cargo	16.99	16.99
Flight of the Intruder	19.99	19.99	SWAP	16.99	16.99
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REVIEWS

MARCH 1992



Who, what, where, when, why and how. Everything you ever wanted to know about the latest games that others couldn't tell you. Here at The One, we strive to bring you the most informative guide to whether or not you should part with your cash. Our unique reviewing style lets you feast in the quality (high or low) of the graphics, while our expert gamesplayers tell you everything else. Why bother with expensive imitations?



GRAPHICS

Do the reds go well with the blues or do you just get a purple haze? Quality counts as well as quantity.



DURABILITY

Will it gather dust after a few weeks or will it be in and out of your computer so often it gets dizzy?



SOUND

A test of quality and aptness. Does it suit the mood or do you get brass bands during a funeral?



PLAYABILITY

Does it handle like a Ferrari or a Skoda? Is it a prize marrow or a prize turkey? This is the big one.

OVERALL

All the rest combined and then some. This is the one you should listen to, it means business!

WHAT'S TICKLING THE TEAM

PAUL PRESLEY



Prez made quite a discovery this month. After inheriting the ex–boss's old Mac to work on, he discovered a whole horde of Mac games and loads of silly noises, all hidden away. No wonder the old boss never got any work done.

JOOLS WATSHAM



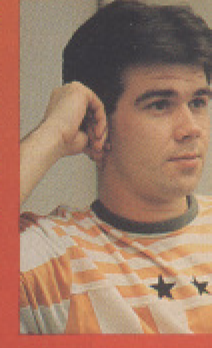
Jools was just up to his armpits in games this month. *Willy Beamish* is his current fave rave, replacing his previous 'number one', *Magic Pockets*. The only other game in his life at the moment is *Impossible World*. What is it? A game that he's actually designing and programming himself! Can't wait...

BRIAN NESBITT



The master of the Tips section hasn't been playing many games this month. The only ones he's been anywhere near are the *Robocod*, *Populous II* and *Cadaver – The Payoff*. Haven't any new games caught his eye? Only one, *Shadowlands*, and rightly so.

GORDON BARRICK

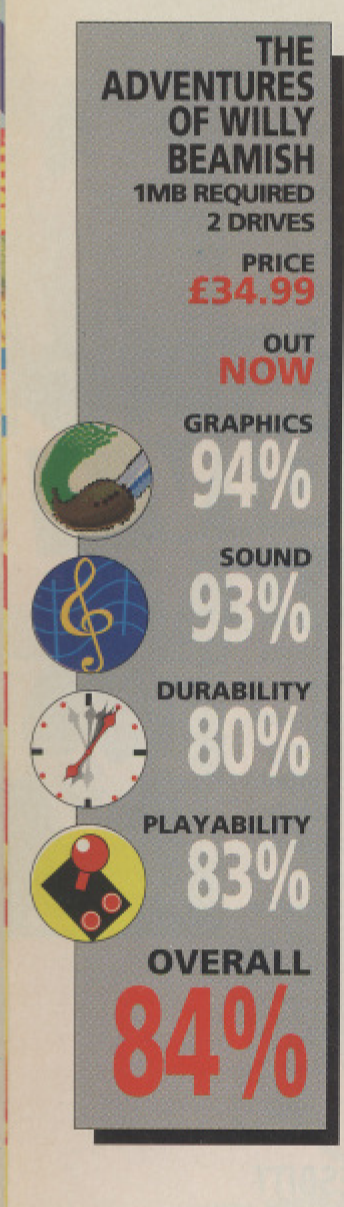


Gordon was all set to review *Black Crypt* this month. He'd got his rubber sword out of the cupboard and was just chomping at the bit, waiting to be let loose. Unfortunately, we gave it to someone else as he's far too busy desiging the magazine (or at least that's what he's always telling us).



The summer holidays may seem a long way off, but thanks to Dynamix you can relive those end-of-term jinks (provided your Amiga's up to it).

THE ADVENTURES OF WILLY BEA



AHH, REMEMBER THE DAYS when youcould lounge on the field at lunch time, soaking up the hot sun. Then the lesson bell would ring and it was time to go to English with the crinkly old teacher. Everyone would try to annoy her as much as possible, until she finally broke down and called the headmaster – then it was time to face the music in the headmaster's office.

If you miss those days of relaxation and risky fun, this is your chance to regress to that naughty little boy who was the number one suspect whenever there was trouble.

You take on the role of Willy Beamish, a predicted 'C' grade student at Carbuncle Elementary School. He leads a relatively normal life and has high hopes for the Nintari Championships. Willy lives in an average household with an older and younger sister, a pair of yuppie parents and a pet frog, Horny. Blame everything on your younger sister, dump your parents and have fun!



THE LAST LESSON OF THE DAY, and all three pupils have turned up. Ms. Glass, your English teacher, is in an especially sadistic mood today. She sets an assignment: to write up what you're going to do over the summer holidays (what fun!). Whether you creep out or get down to your work, is up to you.



IT'S THE LAST DAY of term at Carbuncle Elementary, and spirits are high. Mr. Flick is currently taking assembly.



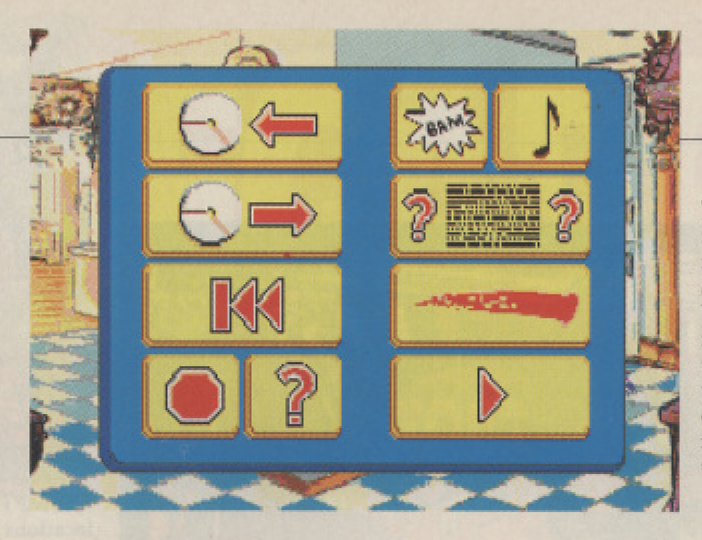
AS YOU CAN SEE, Willy's wide awake and wildly enthusiastic about the last day of term. Something might happen to liven things up though...



HORNY JUMPS OUT OF Willy's bag and flies through the air, heading for Mr. Flick, the headmaster. Oh dear, Willy's in trouble now.

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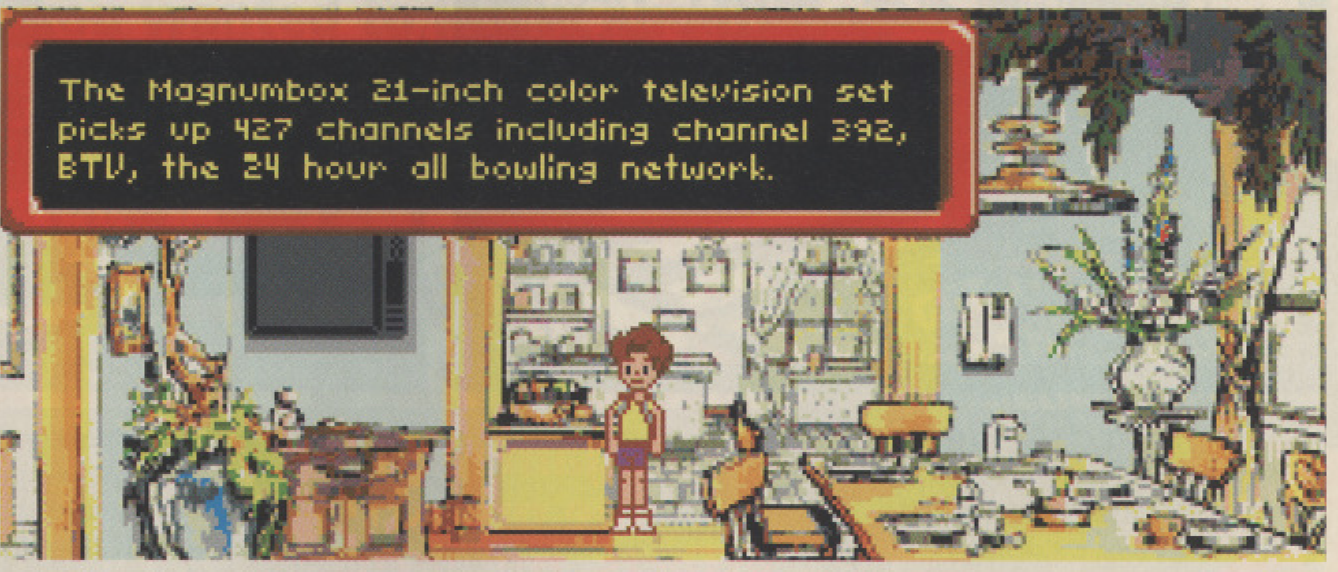
OF
A MISH



THE CONTROL METHOD is very easy. Simply press the right mouse button to select an action, then the left button to complete it. To restore or start a new game, press the escape key. You're then shown an option panel containing self-explanatory icons to restore a game and to display the help screen.



YOU'RE FREE! It's time to don your shades and get boogying. Race along the streets on your skate board and get home as quickly as possible. Awaiting you there are your Mom and little sis: see if you can worm your way out of slicing the carrots and taking your sister out to play, so you can get on with your Nintari training.



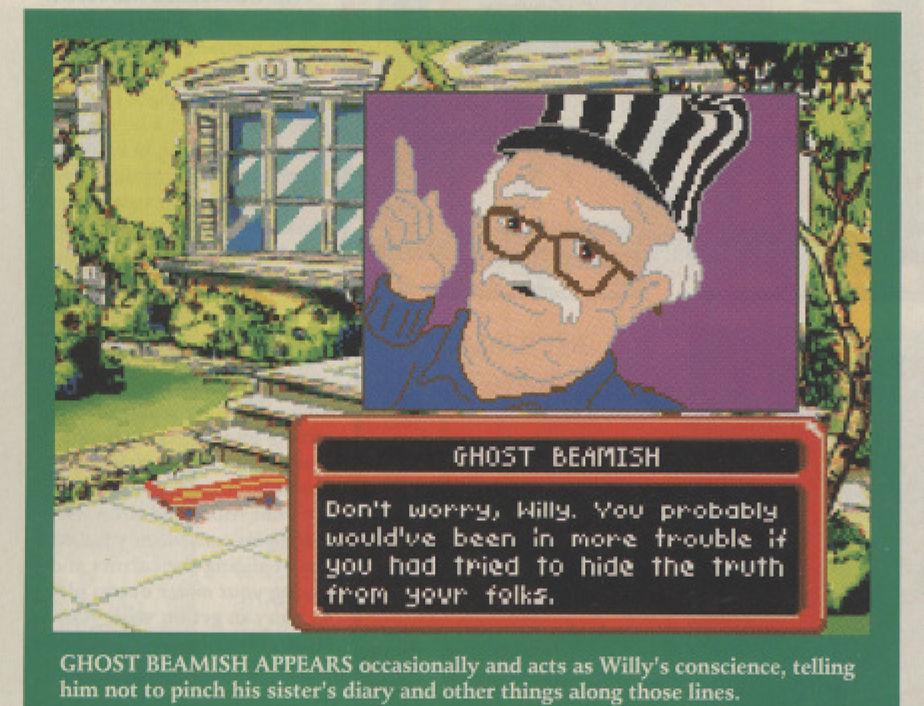
USING THE MAGNIFYING glass gives you a description of what you've just clicked on. Here, for example, you're shown the complete details of your 21-inch colour T.V set. It has 427 channels, including the great 392 BTV channel, the 24-hour bowling network!



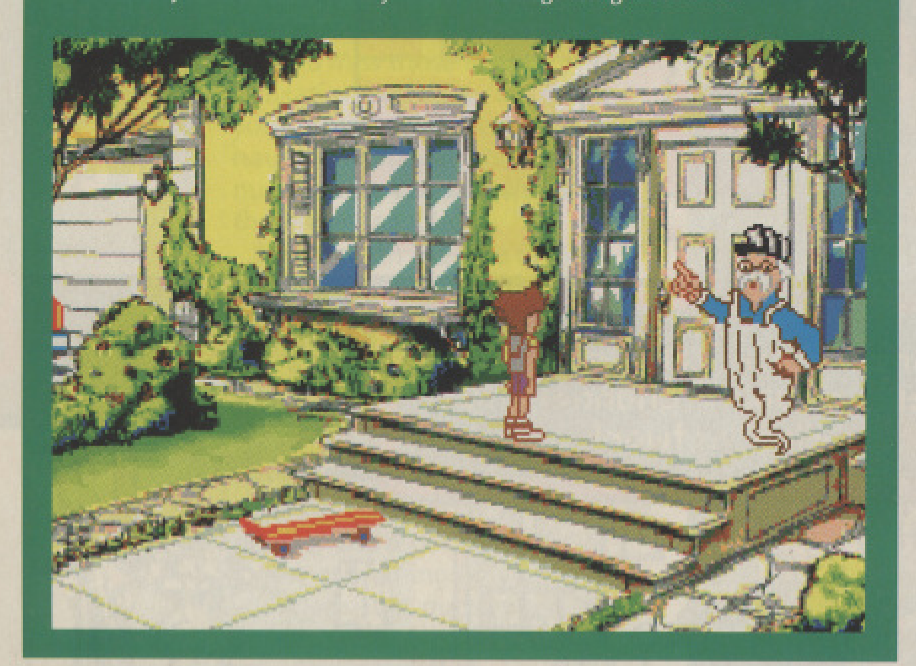


EVERYONE DAY-DREAMS, but when Willy does it he dreams of the Nintari Championships. The battle of a lifetime. Two computers linked up – only the best survive. This dream bubble is soon popped by the screeching voice of Ms. Glass, as she tells you to 'pay attention'





GHOST BEAMISH APPEARS occasionally and acts as Willy's conscience, telling him not to pinch his sister's diary and other things along those lines.

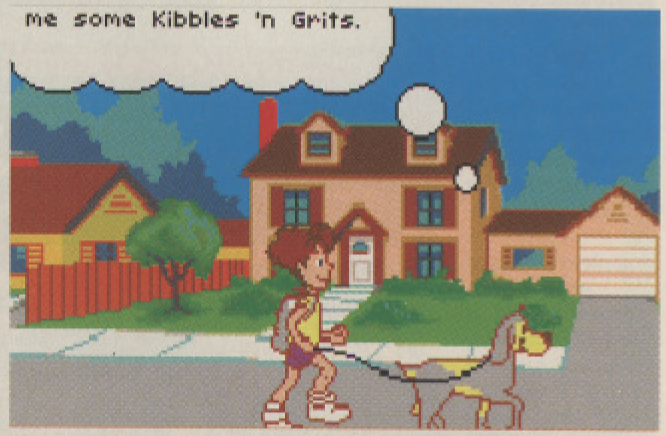




FRUMPTON, IN ALL ITS GLORY. You can walk to different locations simply by clicking around the map. In the middle there's a park, on the left is your secret den and that house down the bottom and to the right is yours – make sure you don't wander around for too long or you'll miss your dinner.



WILLY'S DOG IS A FAITHFUL and obedient friend. As soon as you enter your home he's there to greet you. You have the choice of either taking him for walkies or telling him to get lost. If you opt for the fresh air and relaxation of a walk, you'll be repaid, but if you've got no time for him, he'll make sure you pay for it.



THE WORD

A fun game with some great effects, but with perhaps too many technical limitations

THE FIRST THING that you should know about *Willy Beamish* is that it has a total of 12 disks, yes 12! Dynamix recommends that you use a hard drive, although this obviously isn't possible for all games enthusiasts. And that's not all: you also need at least 1MB of memory. Oh, I nearly forgot, all single drive users can forget about trying to play it as you need two drives to play. So much for the technical specifications – now onto the game itself. The presentation of the whole package is brilliant, from the intro and the box bits (note book, pizza menu etc.) to the in-game environment (control method and handy hints). Willy is excellently animated throughout the game, as are the rest of the cast. The use of colour for the backdrops is very good (you wouldn't believe they've only used 32 colours). To give it an even more realistic atmosphere there are spot sound effects which occur on such occasions as when you get thwacked around the head by your older sister. Willy Beamish is a completely real-time game, you potter around through the day, go to bed (no, you don't have to wait around for eight hours while Willy gets his beauty sleep), get up for breakfast and then get up to more mischief throughout the day. To make life easier, the control method is second nature – which enables you to click around merrily with no hassles. And not only does it look good and sound good, it also plays well. You can do what YOU want, go where YOU want, and basically do everything and anything that comes to mind. The use of multiple answers works relatively well, although it is slightly limiting. All in all, Willy Beamish is a competent adventure which should have you dumping on your parents and being horrible to your sisters for

Jools Watsham

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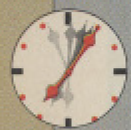
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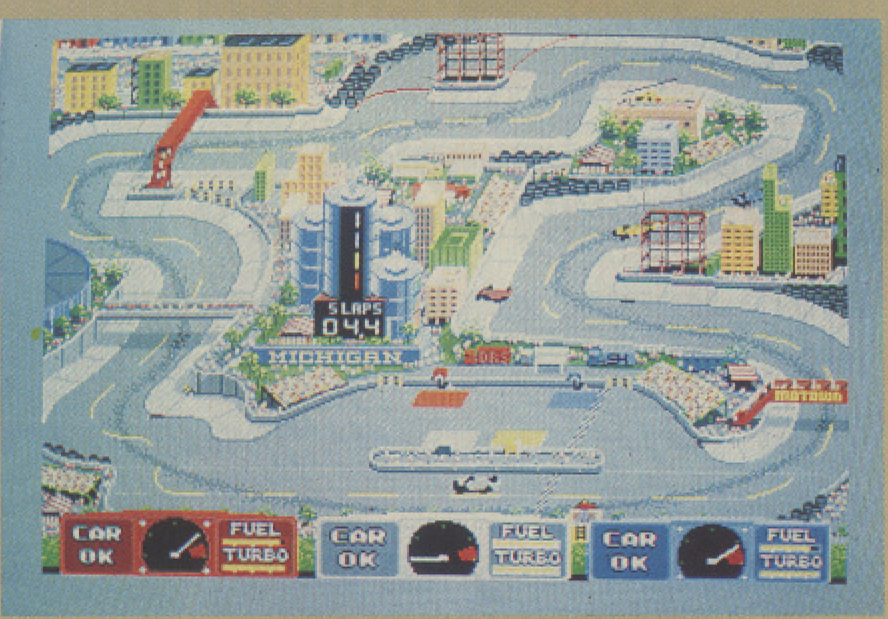

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PLAYABILITY 88%

OVERALL 86%

MANY PEOPLE HAVE TRIED to match the playability and speed of Atari's coin-op, *Super Sprint*, but most have turned out to have great graphics and great sound with a bit of playability thrown in for good measure.

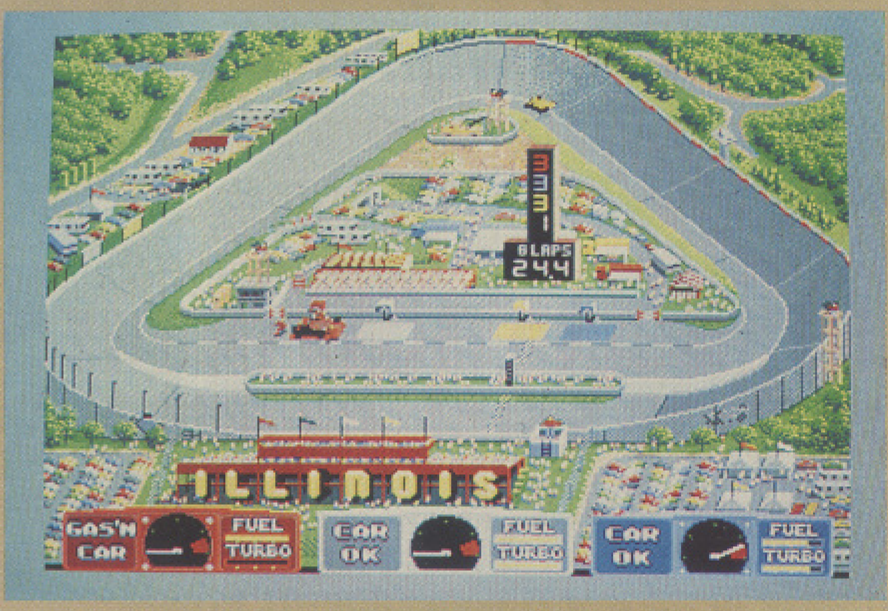
Leland's latest track sim, *Indy Heat*, has however fallen into the capable hands of Storm. Unlike Super Sprint, Indy Heat has taken the 3D perspective as opposed to the rigid bird's eye view. Up to three players can take part in any one race: two on joystick and one on keyboard. Simply race to win, that's the aim of the game. To help you, there's the pit-stop which fills up your fuel and turbo (the turbo gives you a extra boost of acceleration).



"AND THEY'RE OFF, the red car leads. Oh, the blue car has just taken him on the inside... amazing". The action starts with a fairly easy track. Simply race, race and race until you win. Your turbo boosts are a great help on the straights. But they don't last that long, so use them wisely.



THIS IS WHERE it all starts. Enter your name, pick your driver and power up your car.



AFTER EVERY TWO laps or so, you'll need to enter the pit-stop, to re-fill your fuel and turbos. To do this, simply drive over your matching coloured square in the pits. Then, lots of little men clamber all over your car, frantically trying to help you get out fast.



"AND THE WINNER IS... Jools!" Rapturous applause. Okay, so I didn't win, but second place isn't bad. At the end of each race, a line up is shown. You're rewarded with points for your position: 20 for first, 16 for second, 12 for third and finally eight points for fourth position, if you have the most points you win the entire championship. Simple!

THE WORD

A perfect coin-op conversion – and a good game too!

To release this type of game years after the original concept came out seems a bit strange. But I must admit, getting back to the basic race-around-a-track type of game is good mindless fun. The gameplay is all that really counts here, and Storm certainly seems to realise this. When you compare everything to the coin-op, it's exactly the same (having the great speech samples for the pits etc.). The one problem, though, is that it seems a bit easy. I managed to get to the last track within 30 minutes, on my first go! Obviously it would take longer to reach first place (as I came about 20th!), but reaching the last track and having to go back to the first one seems to diminish its lasting appeal. If it was made harder to reach the final track it would give you an incentive to keep on playing. That said, going round and round through the tracks trying reach gold place will entertain most people, as not every race is the same.

Jools Watsham

Although the Paris–Dakar rally has been changed to the Paris–Capetown rally, nostalgics who want to remember the old race now have a chance, thanks to Storm's conversion of the Jaleco coin-op.



BIG RUN

BIG RUN
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SOUND
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DURABILITY
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PLAYABILITY
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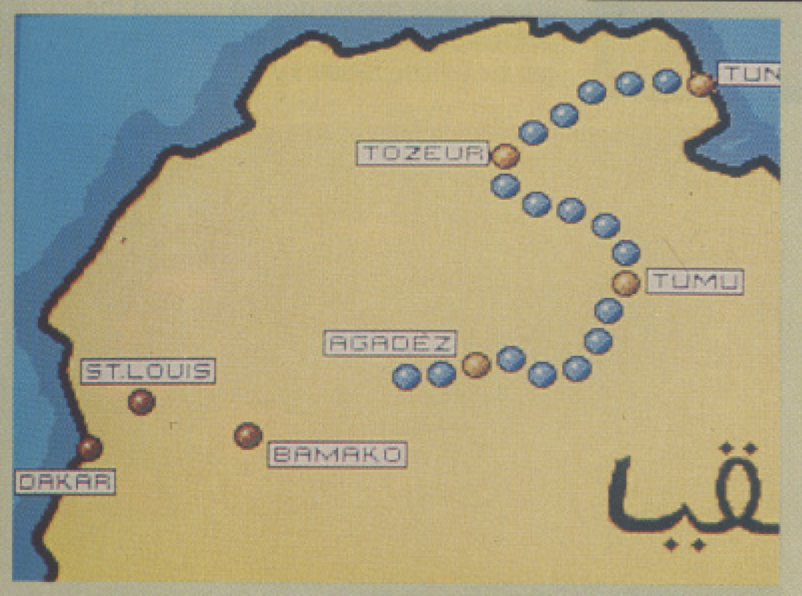
OVERALL
65%

THIS IS NO WAY to treat a Porsche! A car of this calibre should be gliding effortlessly along the highways and byways of Europe, not trekking through mud-streaked, rain-drenched, dirt-filled tracks in one of the most difficult cross-country races known to man.

Still, such matter is more than adequate fodder for a coin-op and a coin-op is exactly what it is. Strangely, you don't actually start the race in Paris: Tunis to Tozeur is the first stretch, and from there it's on to Tumu, Agadez, Bamako, St. Louis and finally Dakar. Are you up to it? More importantly, is your Porsche?

AS WITH MOST ARCADE RACING GAMES, you view the race from just behind your rather lovely Porsche. There are eight other cars in the race and your aim is to finish each stage in the top three. If not, it's bye bye birdie.

CERTAIN STAGES OF THE RACE involve travelling over dusty road surfaces. When this happens the rear of your car is obscured by a large dust screen. This tends to make steering your car a little bit tricky.



EACH OF THE SIX STAGES IS SHOWN before you race, although the map doesn't seem to bear much resemblance to the actual courses.

THE WORD

Paris to Dakar via Boredom, Arizona

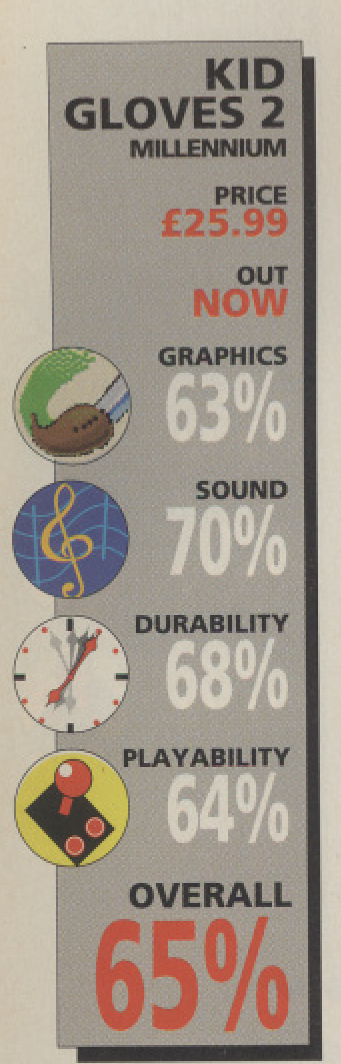
EVERY RACING GAME these days, no matter how awful it might be, has a 'big thing'. *Turbo Outrun* had you swapping vehicles at every stage, *Cisco Heat* had you turning through 90° corners and *Grand Prix* had, well, everything. *Big Run*'s 'big thing' seems to be that it doesn't have one. Aside from the graphics, it's really no different to any other bog-standard racing game available. Of course, it's no worse either. There's a certain raw playability about a racing game that dispenses with all the frills, but unfortunately Big Run doesn't provide us with it. It is playable, but not to an extent that's going to see you coming back time after time. Big Run is just one of the many applicants to the average arcade conversion line and deserves to be at the front as I think it's fair to say that of all the standard arcade racing games available, it's one of the best. That's hardly a recommendation though. I could justify spending a couple of 50 pees on Big Run in the arcade, but as far as forking out twenty-five quid for it, I'm afraid not.

Paul Presley



Millennium isn't just a fine purveyor of quality fish produce, it's also known for its youthful handwear. This time, Kid's dispensed with his boxing mitts, but does the sequel fit like a glove?

KID GLOV



WHEN KID MANAGED to escape from his last adventure, he vowed never to use his boxing gloves and their supernatural powers again. Time has passed and he's been called upon once again. This time his special skills are needed to save his girlfriend, Frida: she's been whisked away by an evil wizard who is plotting to gain the power of Kid's magic gloves.

Your task is to guide Kid through the six levels – all containing four worlds – starting with the North Pole. To progress through the worlds, you'll need to gain the key that unlocks the exits. Unfortunately, the evil wizard's minions tend to be a little possessive and aren't going to give them up without a fight.

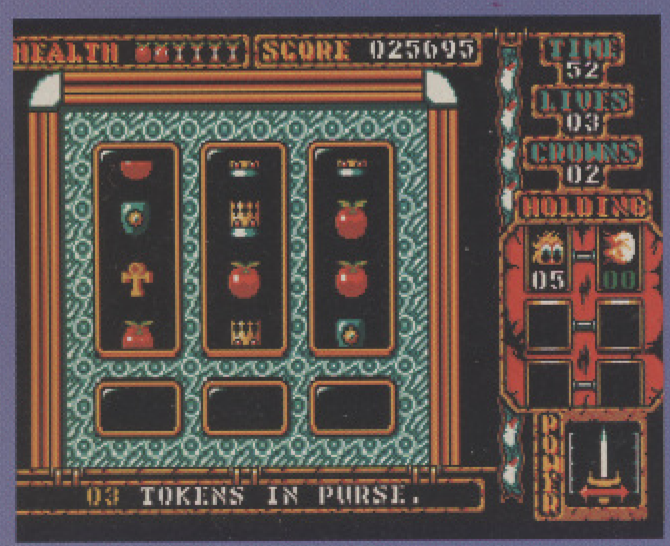
To help split up the rigid, 8–way scrolling platform gameplay, there are little arcade games dotted around the landscape. It's just that finding them can be a little bit tricky.



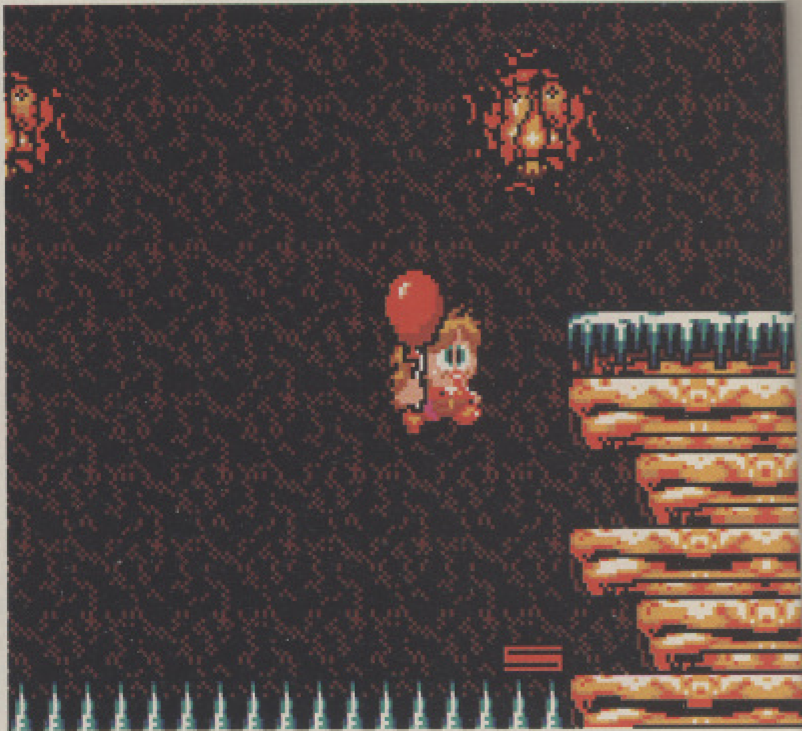
YOU START YOUR QUEST for your ever–loving girlfriend in the North Pole and the first enemies that you'll come across are, quite naturally, penguins. Simply slash your way through them and make your way down to the caverns. Here you can collect the key and head for the exit. Control over the Kid is very simple, left goes left, right goes right and so on.



THE FIRST ARCADE SECTION has 'our kid' flying through the lovely pink sky in an aeroplane. Blast your way through the balloons to reach the end, where the obligatory guardian is waiting. Once this is defeated, you're rewarded with a bonus.



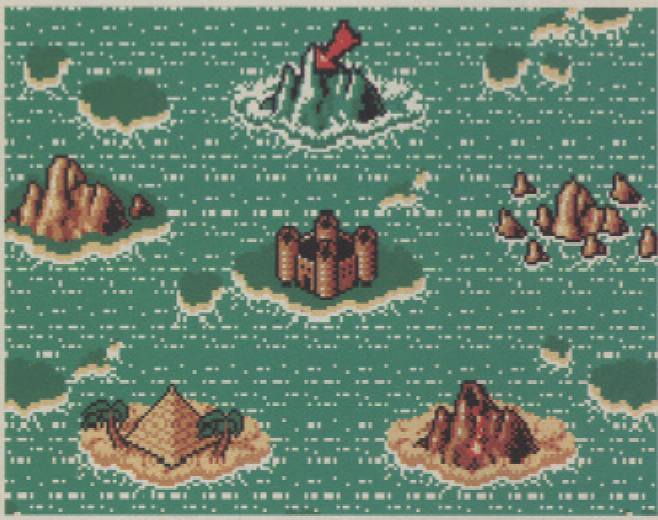
ANOTHER BREAK from the action comes in the shape of a one-armed bandit. Put your money in the slot and take your chance. Instead of three cherries, should you hit the jackpot you'll get a nice fat bonus.



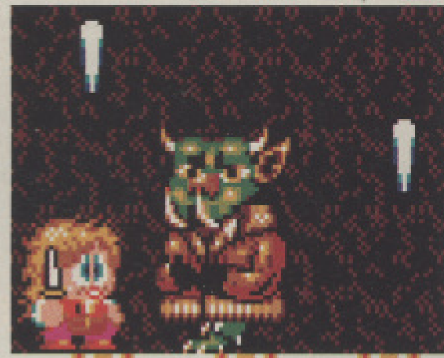
SOME OBSTACLES are impassible without the aid of other equipment. In this case the Kid has picked up a balloon, which enables him to float across the gap. Other instances need springs and other such gadgets.

OVES 2





AT THE BEGINNING of each level you're shown which land you're going to next. As you can see here, you're about to enter the snow level.



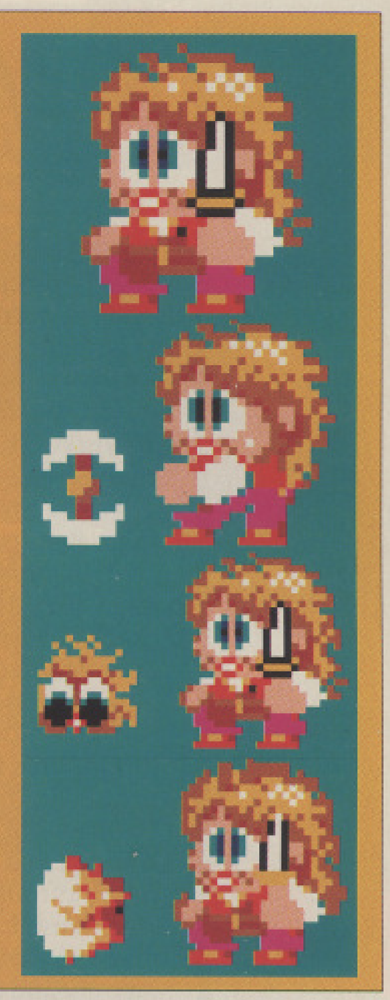
AT THE END of each level there's a guardian to face. In the traditional style, you need to hit him repeatedly until he explodes. Watch out for the icicles above.



THE WATER LEVEL is much the same as level one, but the adversaries are obviously different. Instead of penguins there are fish and just to confuse you there are lots of false direction arrows dotted around. As in level one, you need to collect a key to progress to the next world.



YOUR LOVELY GIRLFRIEND, in all her glory! She was going to aid you on a quest, but unfortunately got kidnapped by a wizard (every day sort of thing, you know?). Now it's turned into a new quest altogether. Occasionally Frida will try to help you out by hinting at her location.



THE STANDARD WEAPON that the Kid is armed with is a sword. This can be changed into things like...

...this axe. This is collected from the end-of-level-guardian on level one.

AS WELL AS your trusty sword and axe, critters can be collected on the way. To release these, simply pull down and press fire.

A SIMILAR WEAPON to the critters are the fire balls. In the same way, pull down and press fire. To select between the two, press space.

THE WORD

WHAT A TERRIBLE SEQUEL to bring out after just releasing a great platform game like *RoboCod*. Millennium's *Kid Gloves 2* is basically an unrewarding, unplayable and unattractive game, which bears little resemblance to the original. One of the few good things that can be said about it is that the in-game music is fairly decent, although even this can become annoying after a while.

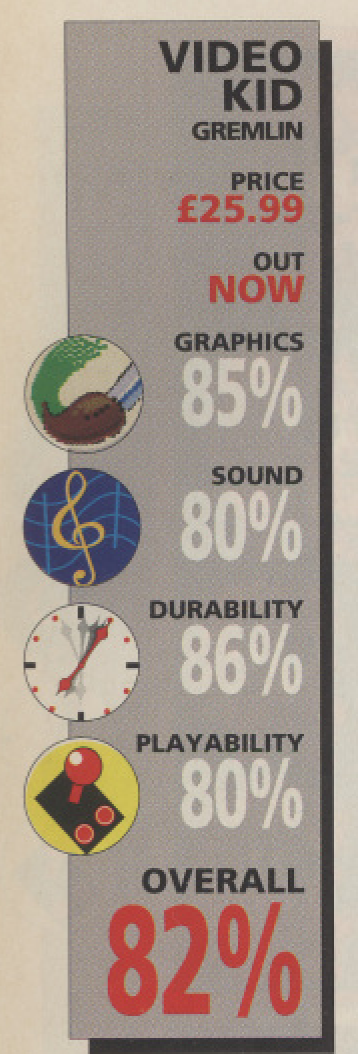
Tries too hard to be cute and fails miserably

The trouble with cutesie platform games these days is that it's all been done before, so producing a decent, original one is getting harder and harder every day. Kid Gloves 2 doesn't seem to have anything new or original to offer, which just adds to its tired looking format. The scrolling is jerky, the graphics are colourful, but not all that detailed, and the gameplay is very stiff and uncontrollable. When you weigh up all the pros and cons, Kid Gloves 2 unfortunately comes out on the losing side. Let's hope *James Pond 3* is much, much better.

Jools Watsham



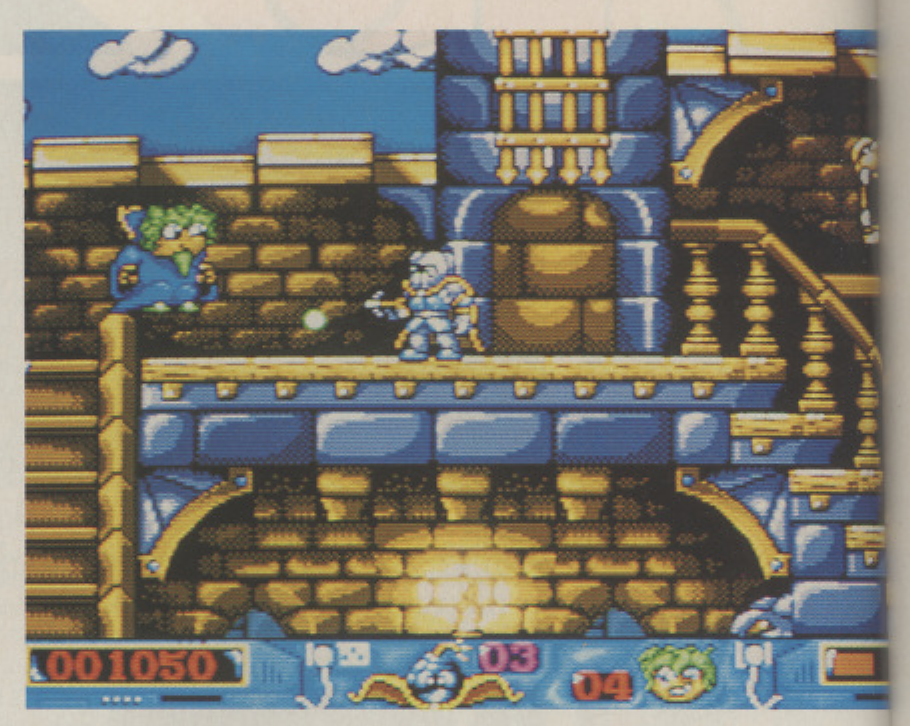
We are a nation of TV addicts, permanently glued to the box. But for one young lad the term 'audience participation' has taken on a whole new meaning.



VIDEO KID

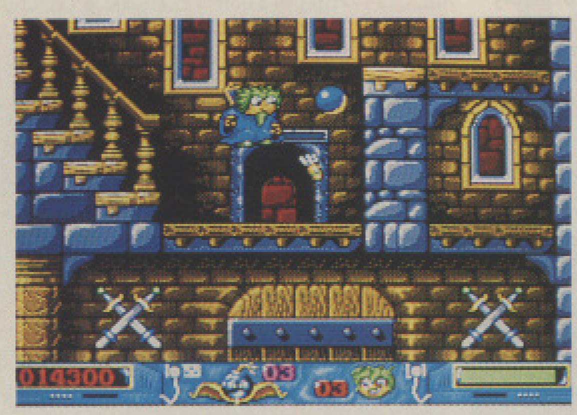
THERE'S 'GETTING INVOLVED with a programme' and then there's 'getting involved with a programme'. Young Billy was just an ordinary square–eyed kid, hooked on everything from *Neighbours* to *The Simpsons*, constantly flicking from one channel to the other, taking in anything his eyes could feast upon. To break him out of these extremes took a special measure.

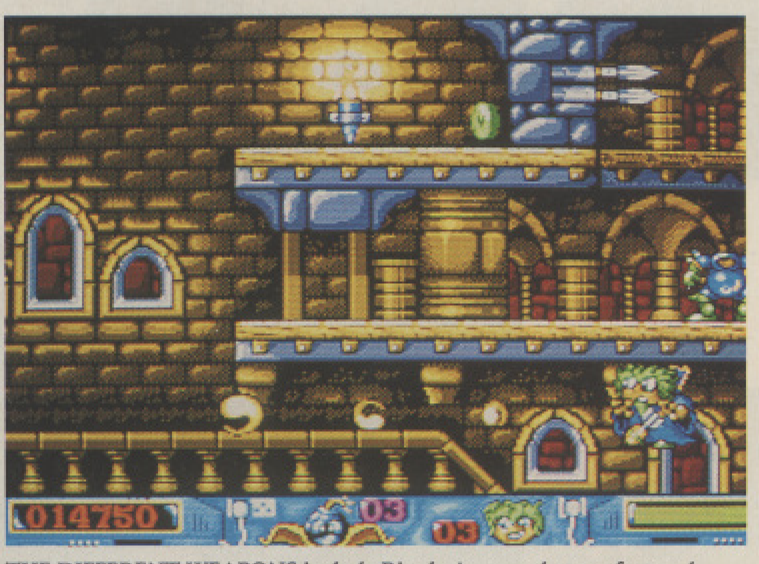
While immersed in the latest episode of *Baywatch*, Billy suddenly found himself getting nearer to the screen. Then, accompanied by a bright flash of light, he emerged on the other side, not on the sun–kissed beaches of California however, but inside a strange old castle. And he was dressed in the garb of a wizard. A voice boomed out, informing Billy that he was trapped in a TV world and would have to battle through various stages in order to free himself. Billy would have to act fast: after all, *Noel Edmonds' House Party* was just starting and he wouldn't want to miss that, would he?



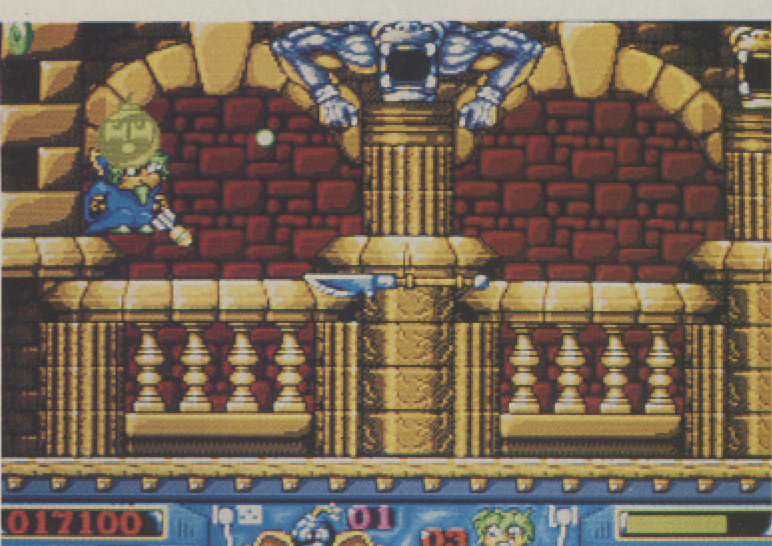
YOU START YOUR ADVENTURE in The Magician, inside an ancient castle filled with all sorts of period monsters. Each world has four stages to be conquered before you're allowed to move on to the next.

TO HELP YOU battle through the bad guys, floating bonuses and power–ups occasionally come by, allowing you to change the direction and power of your shots, as well as provide shields, bombs and different styles of weapon.





THE DIFFERENT WEAPONS include Ripple Arrows that are fast and deadly, Flame Throwers that burn everything in their path, Solid Spheres and the ultimate kill–everything–that–moves–and–even–some–that–don't weapon, Lasers.



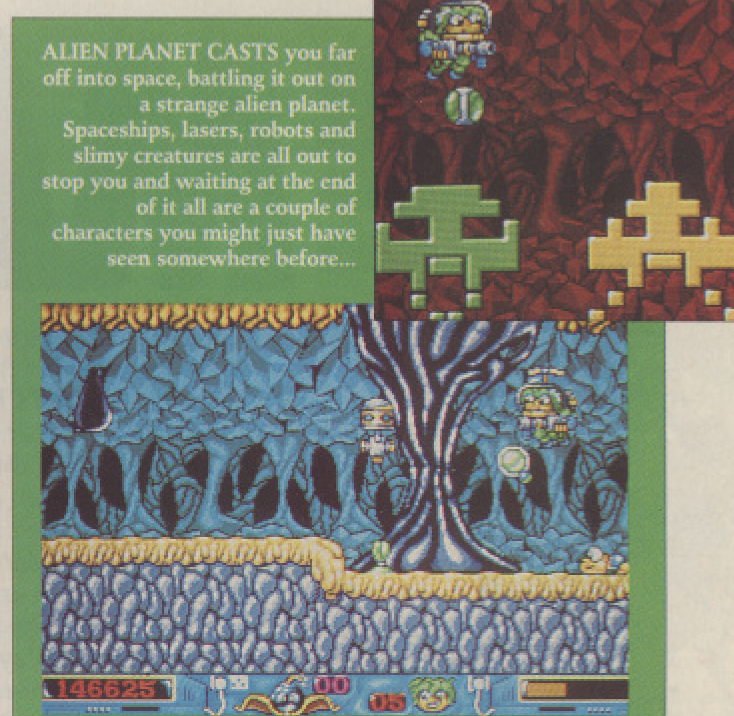
YOU START THE GAME with three smart bombs but with the chance to collect more, thanks to the floating black spheres. To put it simply, these destroy everything on screen when used, but if you manage to complete a level without resorting to them, you're awarded a hefty bonus.



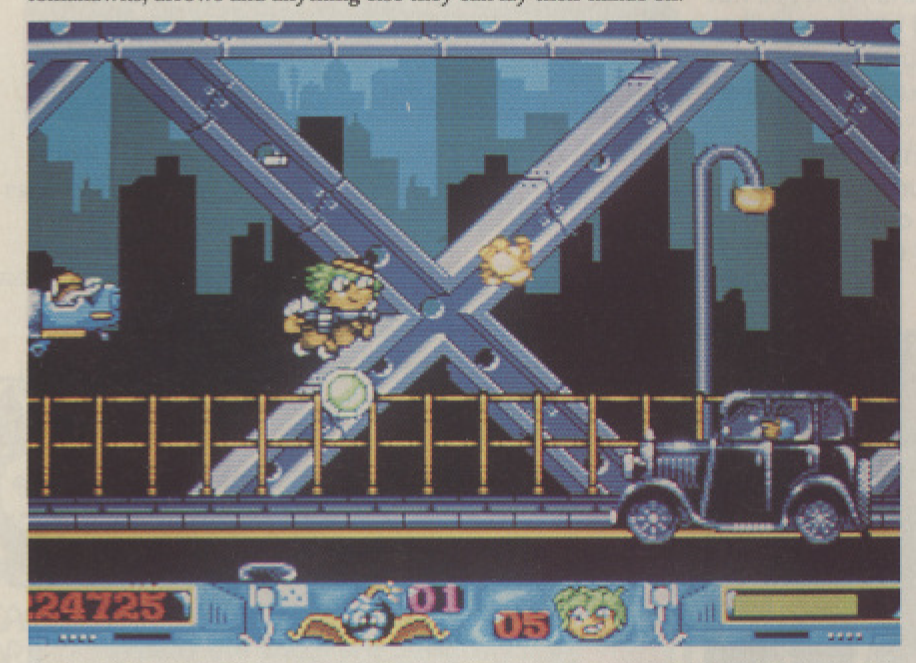
WAITING AT THE END OF each world are some of the most terrifying creatures ever known to man, such as this dreaded Cutey Owl Of Doom. Watch out for his fearsome hoots and the deadly cannon that emerges from his belly.



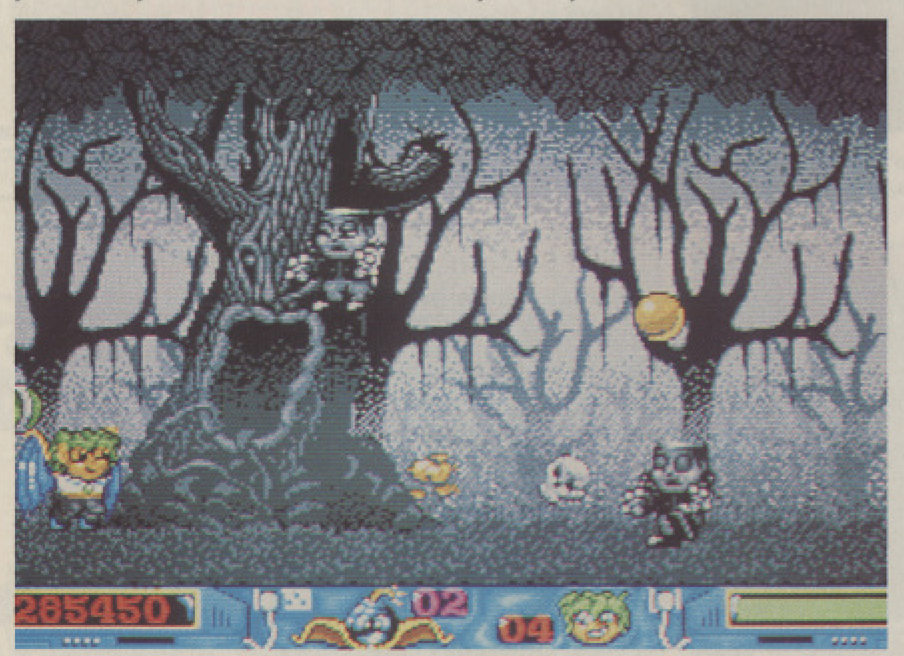
THE FOUR LEVELS OF THE Wild West are split into two halves. Two of the levels are populated by cowboys and two by Indians. The former can't wait to shoot you full of lead and lob sticks of dynamite in your general direction, while the Apaches just hurl tomahawks, arrows and anything else they can lay their hands on.



ALIEN PLANET CASTS you far off into space, battling it out on a strange alien planet. Spaceships, lasers, robots and slimy creatures are all out to stop you and waiting at the end of it all are a couple of characters you might just have seen somewhere before...



LEVEL FOUR IS populated by gangsters of every era. Tommy guns fire relentlessly and members of The Mob drive by in their old sedans. To add to the confusion, ancient bi-planes swoop down from the skies in an attempt to rub you out.



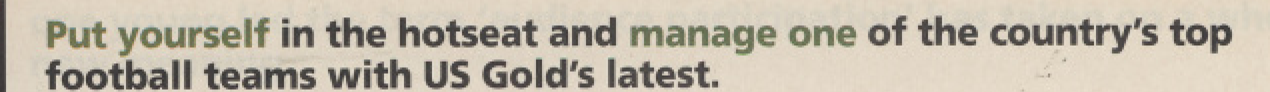
FINALLY THERE'S Zombie Blood Feud, a gloriously titled B-movie flick. In a nice twist, everything in this level (barring yourself) is in black and white and amongst the many frightful ghoulies and ghosties are mummies, vampires, zombies and fire-breathing bats!

THE WORD

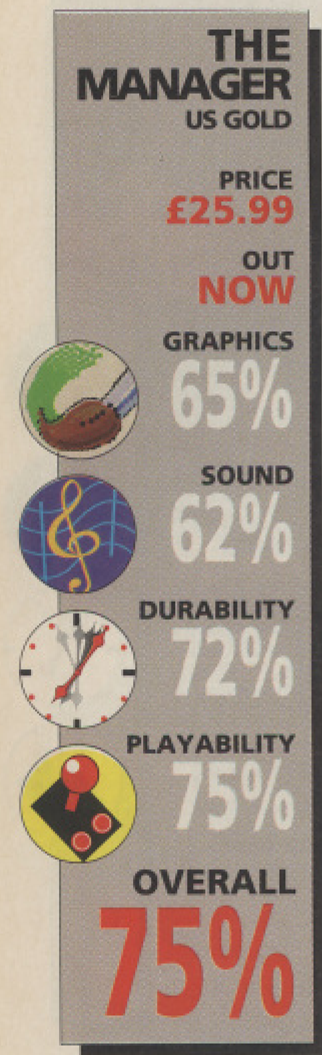
IF YOU'RE LOOKING for originality in game design, ground-breaking graphics and superfluous sound, don't bother with *Video Kid*. Gremlin's latest foray into the shoot 'em up world (after the less than appealing *Pegasus*) doesn't enter any new territory and isn't going to set the gaming world on fire. What it does do is provide an agreeably playable diversion from the hordes of 'deep' games currently flooding the market. There is absolutely nothing wrong with Video Kid, it's professional, well put together, nice to look at and just as nice to play, it doesn't break any new ground and, therefore, doesn't tread on anyone's toes. It does what it sets out to do just fine, so no arguments there. What's stopping it reaching the exalted heights of, let's say, *SWIV* or *Xenon 2*? Just the simple fact that it doesn't do anything to set it apart from other shoot 'em ups. But you shouldn't let this detract from the initial observations. Video Kid is good fun and good value and could be just what you're looking for to pass a few boring hours with, that is simple, unadulterated fun.

Professional, playable and unassuming entertainment that doesn't break any new ground

Paul Presley




Put yourself in the hotseat and manage one of the country's top football teams with US Gold's latest.



THE MANAGER

EVER WATCHED your favourite football team blow a match, then call for the manager to be lynched? Well, US Gold's *The Manager* gives you a chance to see if you can do any better as you manage a top football team through the league, English cups and European competitions.

The game was originally released in Germany, where it was called *Bundesliga Manager*, and the only differences with this version are the language and team names. It features all the top English clubs, with lists of their current players and three divisions to get promoted from or relegated to.

Selecting your team is one half of managing it. Players' wages have to be decided and if they're not happy with their lot, you could find your star striker vacating the club. Then again, if you're displeased with a player's performance you could sell him at a cut-price rate.

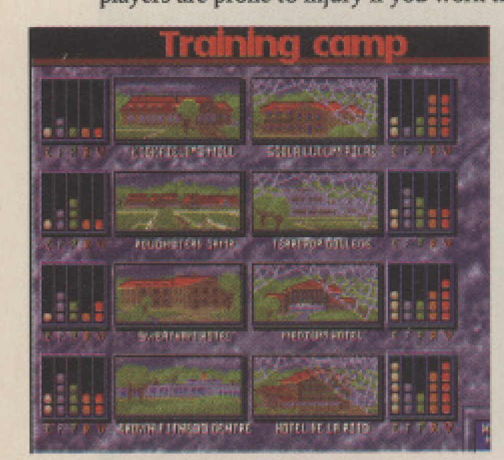
Scouts can be sent out to gather information on your opponents. Remember that Europe is a different kettle of fish: teams from over the channel play better than most of your usual opponents and you can't sent a scout overseas.



CHOOSE YOUR PICTURE and name your manager. The teams' stats are roughly true to real life, although you can start with a top team in the third division, in which case all the players' stats are lowered.



IF YOU CAN'T AFFORD TO BUILD a team by buying players, you're going to have to train your own. The higher the intensity level the better the results, although your players are prone to injury if you work them too hard.



QUALITY IS, of course, linked to cost and only the best team has enough dosh to put its players in the best hotels.



SIT BACK and watch. You're shown any 'happenings' with a little animated sequence that isn't very impressive.

THE WORD

THIS TYPE OF GAME has been around for well over 10 years now. In that time the graphics may have changed but the gameplay has altered very little, so if you've played any other management sims, you'll know exactly what to expect. Having said that, as far as football management sims go, this is pretty decent. The presentation is exceptional: the icons are clearly laid out and easy to follow, which is handy with so many of them. Tacticians might be a little disappointed by the lack of control you have over your team: while you can choose who's in your side and what position they play, you can't determine how aggressively they'll play, or whether the game is an attacking or defensive one. What it really suffers from, though, is lack of action. Once you've set up your team and spent your weekly budget, the match-day is a total letdown: sometimes you can run through a whole game only to get two or three animated sequences.

A decent enough introduction to a very limited genre

Mark Patterson


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4D SPORTS DRIVING

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Mindscape
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OUT NOW
GRAPHICS 92%

SOUND 78%

DURABILITY 81%

PLAYABILITY 78%

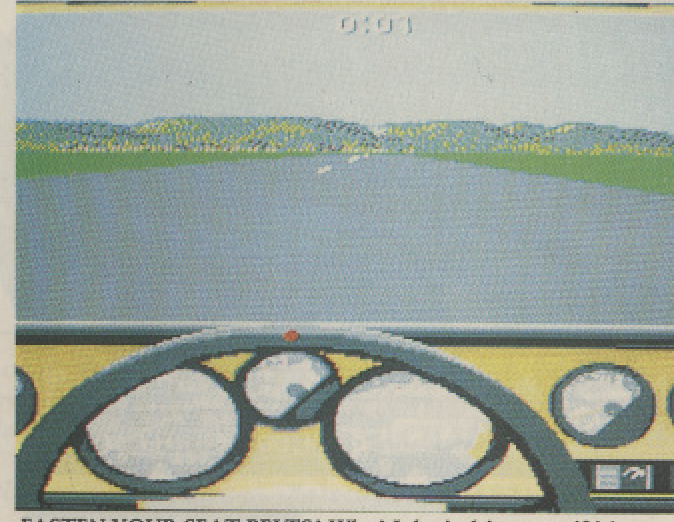
OVERALL 78%

IF YOU'RE A RACING MANIAC, *4D Sports Driving* may just provide the nosh for your next binge: you have the option of driving supercars, from the nutty Lancia Delta Integrale to the ludicrous Porsche March Indy racer, around circuits which look like the nightmares of *Scalextric*'s stunt track designer.

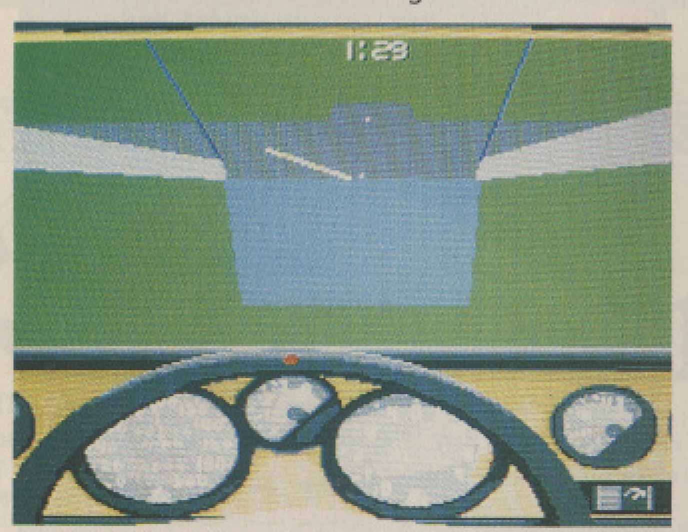
As in *4D Sports Boxing*, the game is excellently drawn in multi-coloured 3D. And just like Boxing, you can change the camera angles through an infinite variety of positions, using zoom and rotate to give you exactly the view that you want. Camera angles include inside the car, from above it, from behind à la pole position, and from above and behind.

Control is by joystick with the keyboard or just the mouse. The latter is by far the best method, because it works more like a real steering wheel – there's true 360° turning. For practice purposes you can race against the clock, but true addicts will want to burn someone up . That's where the computer opponents come into play. There are six skill levels and you'll be glad to hear that none of the drivers are perfect; although Skid Vicious, the grand champion, might be exempt from that ruling. Some will even take the chance of losing the race just to ram you off the road. Should the unthinkable happen and you crash, you can see your fastest lap time (in the unlikely event of you actually finishing a lap, that is), your average and top speeds and the record for the circuit.

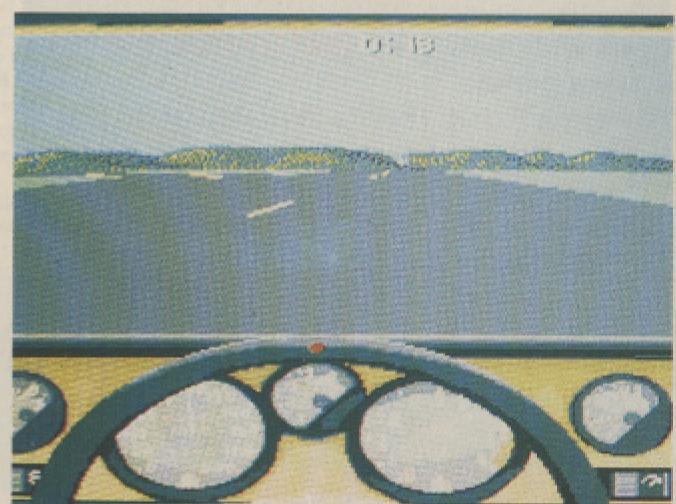
With a choice of 12 of the world's most exciting cars, tracks to give the most seat-of-the-pants driver a hernia and your very own track designer, 4D Sports Driving offers exceedingly good variety, if nothing else...



FASTEN YOUR SEAT BELTS? Why? I don't drive a car if it's fitted with seat belts... what's that, officer? Oh, all right then.



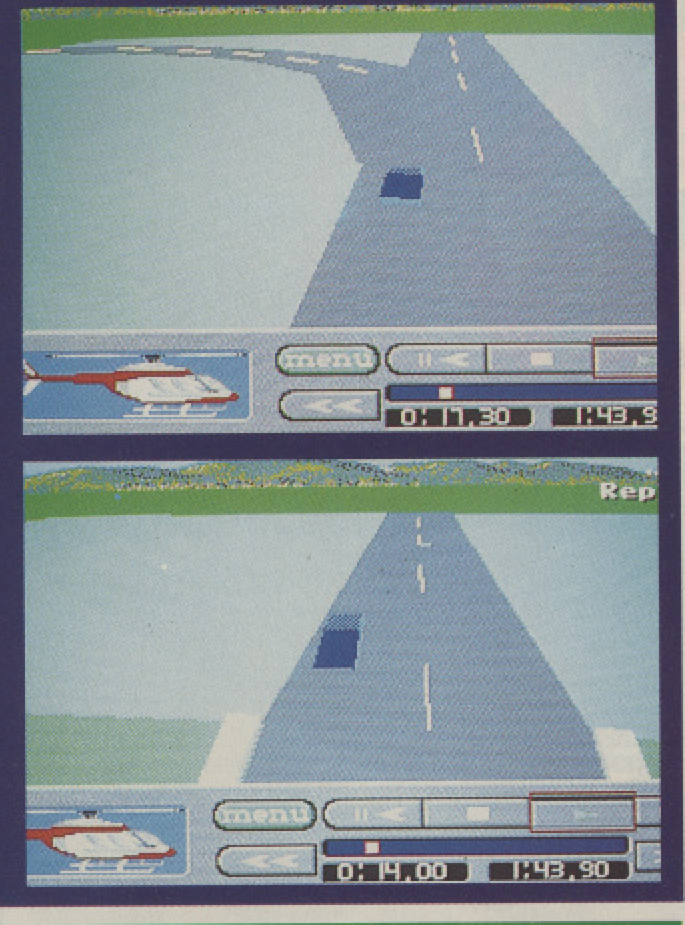
OH MY GOD! This has got right out of hand. Too fast and I'll fly off the end. Too slow and I'll fall off the top. I remember the days when winning a race meant just steering around the odd corner at 200mph



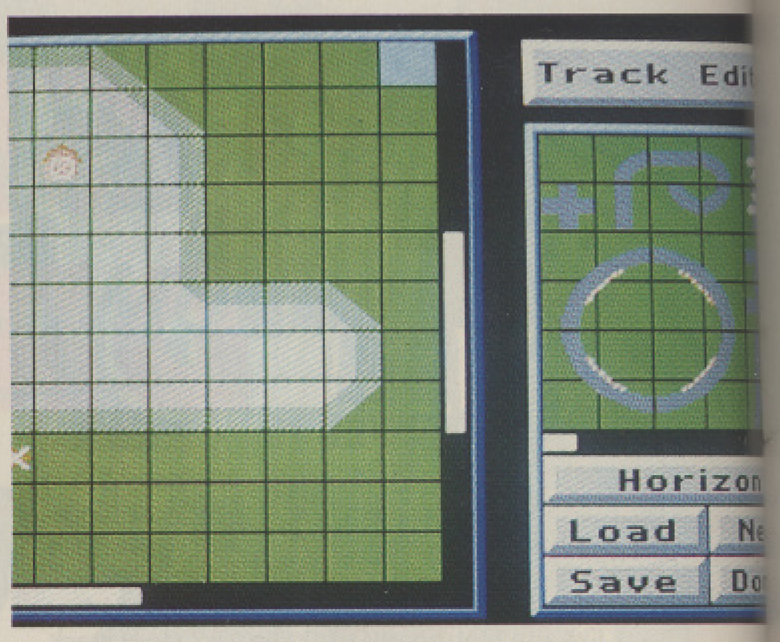
HMM. THIS STUNT CAR lark is easy stuff. I thought it was supposed to be a challenge. Where's that handbrake, I want a bit of excitement...



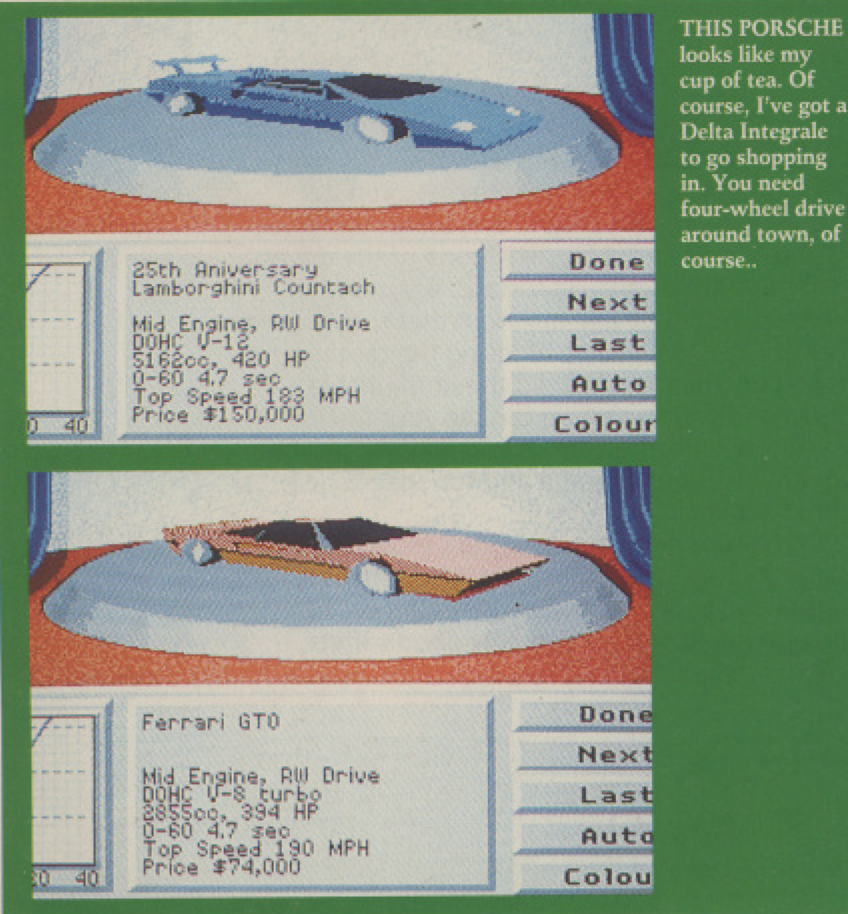
THEN AGAIN, the odd curve can be pretty devastating at times. This takes me back to my figure-of-eight *Scalextric* set. I used to fly off the bends on that too.



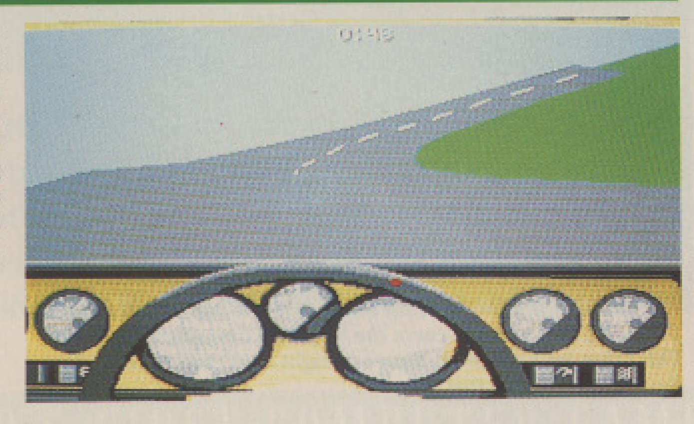
HERE'S WHERE it all went horribly wrong. And not only do I have the memory of my unspeakable blunder, I've also got to watch it all over again.



THIS IS WHERE those minds of criminal genius put their plans to work. You could build a road of all straight bits and shallow curves, but where's the attraction in a racetrack that's driveable?



THIS PORSCHE looks like my cup of tea. Of course, I've got a Delta Integrale to go shopping in. You need four-wheel drive around town, of course..



ARRGH! WHO BUILT a bridge in that shape? And where are the warning signs? Gulp. It's a long way down. I hope the suspension can take it.

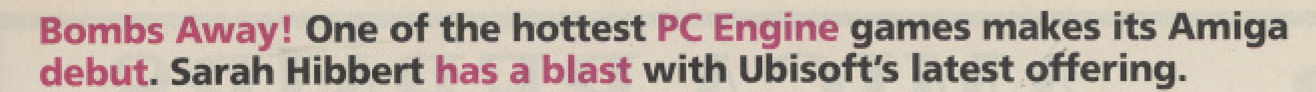
THE WORD

4D SPORTS BOXING LOOKED great, but it lacked a little something in the playability stakes. And that's also the curse of *4D Sports Driving*, although to a much lesser extent. It's certainly got the look of a wonderful driving game: it's more akin to a game like *Revs*, the Beeb classic, than arcade games like *Lotus Esprit Turbo Challenge*. Is it fair to label it a simulation though? After all, it is meant to be a fun stunt car game. *Stunt Car Racer*, another blast from the past, was not so good to look at, nor so varied, but it played much more naturally. People could pick up a joystick and, even if they didn't master it straight away, they at least knew why they'd crashed, because the feel of the steering was that much more precise. 4D's cars feel like racing cars with Rolls Royce power steering fitted. There's no feedback to the driver; you're expected to know just when the car's back end is going to slide out. The only way to gain this knowledge is to practise and make a lot of errors – and this may be enough to turn off the undedicated driver. Still, this is a very different driving offering, which deserves a look just because it's presented in an original way.

Colourful and varied driving 'simulation', but lacks a little addiction

Ashley Cotter Cairns




Bombs Away! One of the hottest PC Engine games makes its Amiga debut. Sarah Hibbert has a blast with Ubisoft's latest offering.

DYNABLA

DYNA-BLASTER
UBISOFT

PRICE £30.99

OUT MAR/APR

GRAPHICS 75%

SOUND 60%

DURABILITY 90%

PLAYABILITY 83%

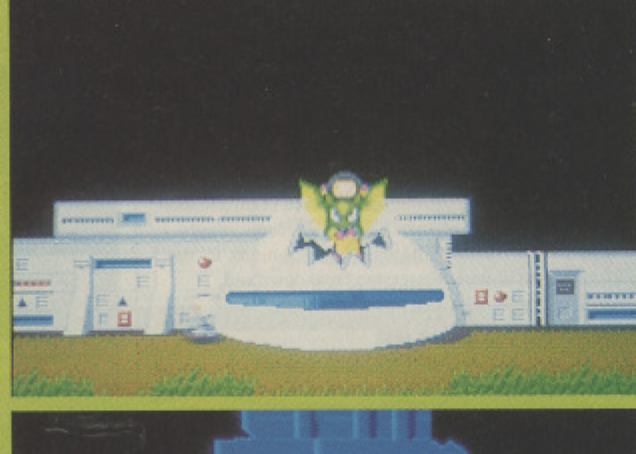
OVERALL 87%



THE FIRST FEW STAGES are fairly easy, so even the novice player can get well into the game. Later on, the stages get increasingly more complex, with more intelligent opponents, and can stretch up to three screens in length.



EACH BOMB sends a powerful blast out in four directions. Be careful not to get caught in the deadly afterblast.



THE EVIL WIZARD has kidnapped your girl and spirited her away to his secret castle. It's up to you to rescue her from his clutches and save the day.





REACHING THE WIZARD'S CASTLE is easier said than done. Eight levels packed full of nasties stand between you and your girlfriend.

IF CUTESY-TYPE games are your raison d'être, here's one of the best. Converted from the best-selling PC Engine game, *Bomber Man* and curiously retitled for the Amiga market, this one's guaranteed to have you stuck to your machine like superglue.

The scenario revolves around your attempts to rescue your kidnapped girlfriend, spirited away by an evil wizard to his dark castle. It's not simply a matter of packing your bags, catching the next plane to Castle Doom, and asking politely for her return. Oh no! Despite your character's supposed intelligence, he decides on a gruelling trek across the hills, fields and mountains of Cuteland in his quest to free his woman.

Play takes place within an enclosed arena, the aim being to clear the screen of all the roaming nasties and find a hidden transporter to reach the next level. Of course, it's not as simple as it sounds: not only do you have to contend with umpteen different kinds of nasties, but you'll find that most of them are hidden behind granite blocks. Some of these obstacles can be blown up and some can't, so progress around the screen isn't fast – and there's a four-minute time limit! To remove a block or kill one of the rampaging uglies, you have to place a bomb (from your unlimited supply) in the general vicinity and then leg it to safety while the thing detonates and throws out a blast. It only takes one bomb to remove each obstacle or nasty, but whereas the granite slabs can take it, the raving monster loonies won't stand for such treatment and will be after your blood. Once all the monsters have been reduced to crispy cinders, you've got to search for the level transporter hidden under one of the blocks. Be careful not to place a bomb near the teleporter, however, as this triggers an explosion resulting in yet more nasties flooding the screen.

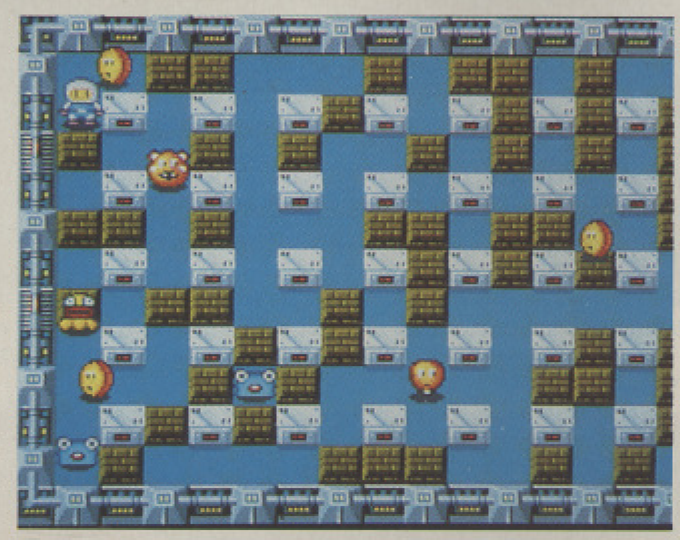
STER



ARGH! You've bought the farm as one of the uglies takes a huge bite out of your three lives. Never mind, you can always get some satisfaction by blowing out its innards next time around.



EACH LEVEL has its own power-up hidden beneath a granite block. Once you've discovered its whereabouts, just walk over it to gain its power.



THE LAST LEVEL proves to be the most testing. It's impossible to avoid some of the nasties: they'll often materialise right next to you as the level begins.



THINGS REALLY START TO HOT UP when the game's in five-player mode. Each opponent has an endless supply of bombs as well as the chance to pick up multiple power-ups, so the action comes thick and fast.

THE WORD

CUTE-'TIL-YOU-PUKE GRAPHICS, a cringe-worthy tune and a cocktail of addictive gameplay, a fun scenario and screen upon screen of killer nasties means we're knee-deep in cutie territory. *Dynablaster* follows in the soft-tracks of such monumental games as *Bubble Bobble*, *New Zealand Story*, *Rodland* and *Rainbow Islands*. The graphics and sound are just as you'd expect: cute and, erm, cute! Primary colours abound and some of the creatures' expressions when blasted to smithereens are hilarious. There are 64 stages in all, eight to a level. Each level has its own specific graphics and resident creatures roaming around, although this is fairly superficial window-dressing as the gameplay remains exactly the same throughout. Unfortunately, initial delight soon turns to unwelcome familiarity and the gameplay rapidly turns stale. Some of the later sections, especially the eighth level, are ridiculous in the number of miscreant nasties you have to bomb out of existence. Even more annoying, you'll often find yourself hemmed in by nasties right at the beginning of a level with no chance to plant any bombs or avoid their deadly touch. Dynablaster's designers have obviously realised the game's limited staying power and have included two, three, four and five-player games in order to pep things up. These are fought over one-screen mazes with power-ups aplenty. Here, the action is fast and furious, as each player attempts to blow the others away and the screen is an iridescent blur of pyrotechnic tomfoolery! As always in this type of game, the multi-player option is by far the best bet and this one will have you coming back time and time again.

Cute graphics, addictive gameplay, but lacks long-term challenge

Sarah Hibbert




Has a **worthy successor** to *Dungeon Master* **finally arrived**, or is this just another **dull clone**?

BLACK CRYPT

BLACK CRYPT
ELECTRONIC ARTS

PRICE £25.99

OUT MID MAR

GRAPHICS 93%

SOUND 88%

DURABILITY 91%

PLAYABILITY 92%

OVERALL 92%

'OH NO, not another *Dungeon Master* clone' is a thought that many reviewers, and indeed RPG fans, will sympathise with. Every few months yet another developer churns out its tribute to everybody's favourite role-playing game, but almost without fail they neglect to inject any spark of originality or, in the worst cases, any talent whatsoever.

Just such a thought crossed my mind when I first loaded *Black Crypt*. Sure enough, there was the central 3D view, the similar command interface, the usual character sheets. Five minutes later my initial dread had been replaced by pleasant surprise, and half an hour on I was totally absorbed and all those preconceptions had gone right out of the window.

Black Crypt has a traditional 'Ages Of Darkness' plot. The powerful but evil cleric, Estoroth Paingiver was banished from your country years ago for his unspeakable acts, but now he's back with a vengeance and it's up to your party of four, a fighter, cleric, magician and druid, to stop him. The only way to achieve this is to venture into his domain and retrieve four magical weapons with which you can seal him away forever.



AT THE BEGINNING of the game you literally haven't a bean, except the shirt on your back and your pants. You won't get very far with those. Fortunately, there are plenty of goodies to be had on the first level, so it won't be long before you're equipped more professionally.

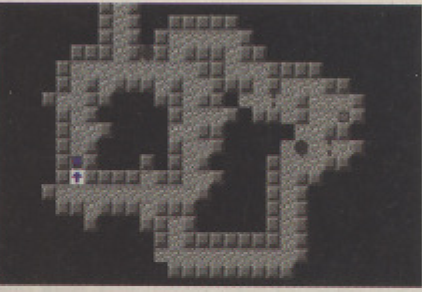


ALTHOUGH THE MAGIC in *Black Crypt* isn't actually cryptic (as it is in *Dungeon Master*), it still plays a vital role in the game. Here, for instance, you need to get past this light curtain. Weapons just bounce off it, but a simple Dispel Magic spell is enough to clear your path to the booty.





HINTS ARE READILY AVAILABLE in the form of plaques on the dungeon walls. Trouble is, they're written in runes, so you'll need the odd Read Rune spell handy if you plan to make use of them.



ONE OF THE MOST useful spells in *Black Crypt* is Wizard Sight, which is essentially a self-mapping option. It's accompanied by another spell Compass, which is an auto-direction finder. Far from giving the game away, these spells make it so much more playable.



HE'S BIG, HE'S BAD and he's almost impossible to beat. This ogre carries the key that will get you to the second level of the game, but he's not about to hand it over just like that.



DEATH CAN BE frustrating, so it's nice to see that *Black Crypt* is lenient in this respect. Just get yourself a scroll of life and a death gem (found on the the first level) and you can resurrect up to three members of your party.



THE ONLY CREATURE you'll encounter on the first level (other than the Guardian Ogre) is this weird affair. It's more of a nuisance than anything, but it can be deadly if you don't deal with it quickly.



IT MAKES SENSE that you're forced to use one of each type of character class. You'll need their individual skills in different circumstances. When one dies, you're severely handicapped.

THE WORD

IT HAS TO BE SAID: *Black Crypt* is easily the best 3D role-playing game available on the Amiga. Aside from cosmetic improvements like smoother animation and superior artwork, it boasts features that are clearly the product of some thought being applied in the planning stages. Sound is a good example. Rather than just using spot effects for their own sake, sound effects in Black Crypt provide the player with often vital clues as to what's going on around him. Not that you'll have time to appreciate this. Neither will you spend too much time admiring the control interface. It's so intuitive that five minutes into the game you won't even notice it. That's important, because in a game of this type you want to concentrate on enjoying getting your head round the puzzles or giving wandering monsters what-for, not struggling with an over complex spell system. What finally tips the balance in Black Crypt's favour is the delicate line between mental effort and combat and the superb way that the plot leads you through the game. It won't trip beginners up too much, but neither will experienced players stroll through it unhindered. What more can I say except buy it?

The state of the art in 3D role-playing games

Laurence Scotford



REVIEW

It's **back to the tee** for a brand new **round of golf** at a couple of brand new courses. Florida, Arizona and Tennessee are the **destinations** for this particular tour.



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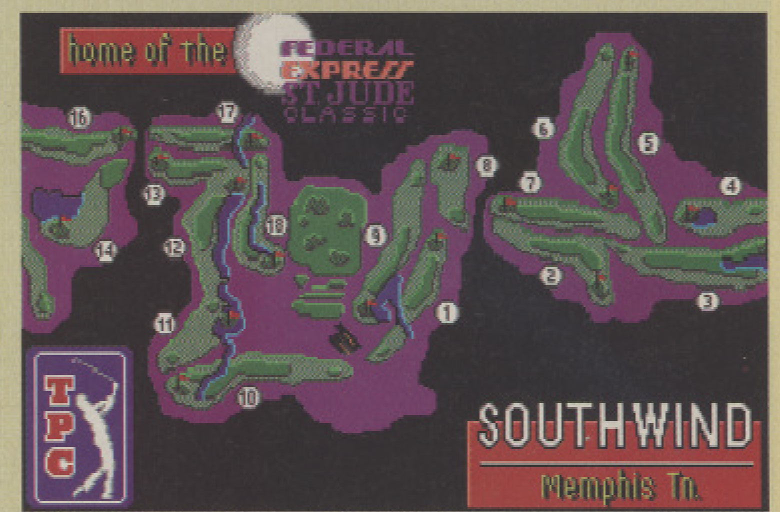

PLAYABILITY
88%

OVERALL
85%

PGA TOUR GOLF
TOURNAMENT COURSE DISK

WHEN *PGA TOUR GOLF* first hit the streets, it took everyone by storm. It wasn't that it looked particularly wonderful or that the sound was far above the norm. It was just so playable. Eager foursomes were soon springing up on the greens of Sawgrass, Sterling Shores, the PGA West and the TPC at Avenel. Electronic Arts, to whom everybody gave so many thanks for introducing such a wonderful game, assured us however that there would never be any data disks produced. So what's this? How can we ever trust them again? Does anyone care?

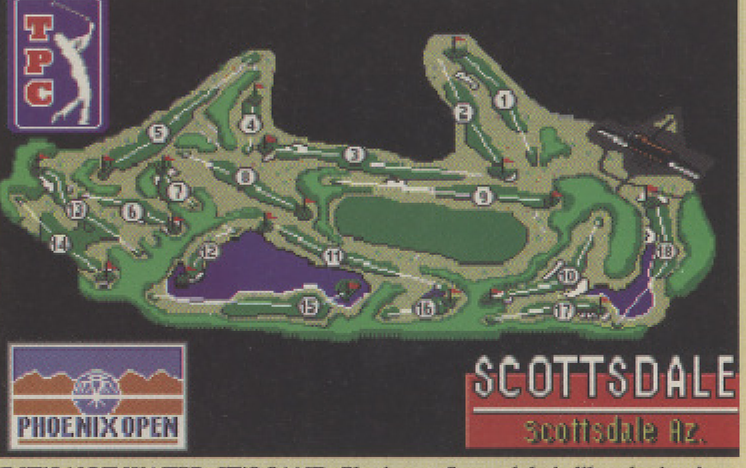
The *Tournament Course Disk* introduces three new courses to the PGA Tour: Eagle Trace in Florida, Southwind in Tennessee and Scottsdale in Arizona. Each have their own new features and hazards and should prove just as challenging as the original courses.



AS WELL AS BEING home to Elvis, Memphis is home to the Southwind course. Over 7,000 yards in length, the course is abundant with water, sand traps and narrow fairways which makes the art of precision playing a necessity.



IF YOU WANT TO talk about water-logged courses, Eagle Trace is a prime example. A series of elaborate canals pass through 16 of the holes and make playing something of a nightmare.



IF IT'S NOT WATER, IT'S SAND. Playing at Scottsdale is like playing in a desert. Sand occupies almost every hole, from the tiny 17th to the rugged 515-yard 15th.

THE WORD

Par for the course

A YEAR AGO, *PGA Tour Golf* was the golf game to have. Nothing could touch it for sheer playability and the many options all added plenty of variety. One year (and a *MicroProse Golf*) later, PGA is actually starting to look – shock, horror – dated! The graphics are no longer as wonderful as they were and all of the little niggly bits (the green grid appearing at the most inconvenient times, the fly-by hole preview being reduced to a jerk-by hole preview) have just become more off-putting than ever. So what better time than now to try and breathe some new life into the game with a data disk? Well, that's really all it is – a data disk. The new courses may have different layouts, but to the average Sunday golfer (such as myself) you'd hardly notice any changes apart from the background scenery. What's really needed here is a *PGA Tour Golf 2*, a sequel with many improvements, new features and a completely updated look. For the regular player who's grown bored of seeing the same old courses, a data disk is just fine (and the presence of a 'next page' icon on the course selection screen, indicating that there are presumably more courses to come will no doubt also please) but it's an overhaul that most of us are looking for and is what is needed to put it on a par (no pun intended) with the superior

Paul Presley

And for our next trick, ladies and gentlemen... Electronic Arts has turned its attention away from World War Three to set its Harpoon data disk in the sun-soaked, militarised Mediterranean.



HARPOON
THE MED CONFLICT

WITH THE COLD WAR now officially behind us, Electronic Arts has come up with a new focus of attention for *Harpoon – The Med Conflict.* The main addition is 16 new scenarios, ranging from preventing the Russian fleet escaping the Mediterranean, to taking on an alliance of Arab states who have banded together to declare a Jihad against the satanic western powers (or something like that).

Obviously the new missions are the main feature of this pack. While the Mediterranean is small, and very busy on the larger scenarios, the missions are varied enough to stop them becoming repetitive. A further 60 types of helicopters, planes, and ships have been added, including attack 'copters, Mirage fighter/bombers, helicopter cruisers and hydrofoils.

HARPOON THE MED CONFLICT
ELECTRONIC ARTS

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GRAPHICS 40%



SOUND 42%

DURABILITY 85%

PLAYABILITY 83%

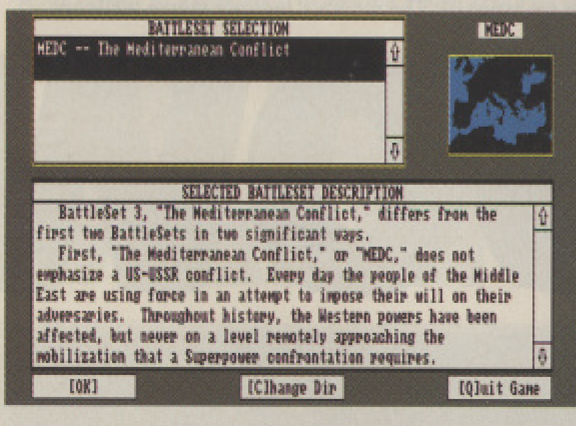
OVERALL 84%



YOU'RE IN charge of a fleet made up of NATO forces. This can test the best commanders: you must keep an eye on your battle groups to find out where they're going and if there are any hostiles on the way to meet them.

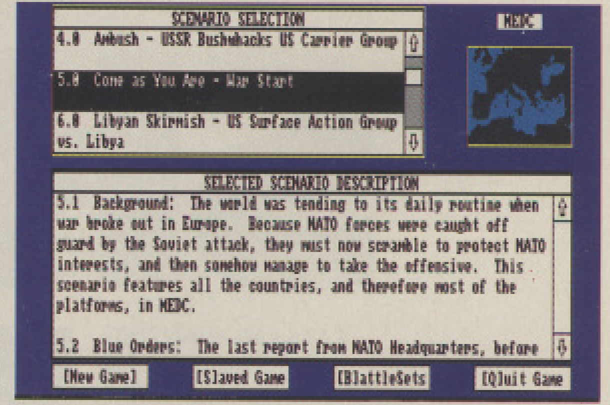


TO MAKE things easier, adverse weather conditions and mechanical breakdowns can be disabled.



ON LOADING, you're given the background to possible conflicts in the region, with information on who might be involved, why they want to wage war on someone else and what equipment they've got.

WHEN YOU HIGHLIGHT a scenario, you're given a detailed breakdown of what's going on and what your objectives are. You're also given hints on how best to deploy your forces and what 'surprises' you can expect to face.



THE WORD

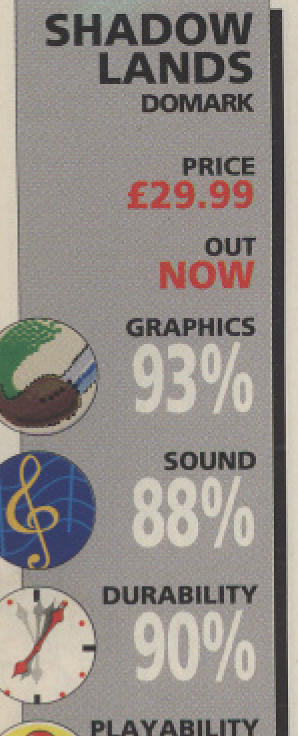
A change of scene, but basically more of the same

APART FROM THE SCENARIOS and extra craft, this game is essentially unchanged from the original. This comes as a bit of a disappointment really, as there are plenty of enhancements that could have been made. A few additions to the orders menu would have been nice, and maybe some other new features, such as a cycle-through battle groups option. You will, however, find that you need to adjust to some new tactics. In my attempt at bombing a few Libyan airfields in a repeat performance of the American attack, I managed to escalate things to almost total war. There's a lot to be said for subtlety! It does take a while to learn the various strategies, such as when to go forwards and when to rely on defence and sneaky bombing raids and there's more than enough variety in the missions to last you a long while. Provided you own a copy of *Harpoon* and are quite satisfied that you've already saved the western or eastern world from communism or capitalism, this is well worth looking into.

Mark Patterson



The name might be as corny as any other role-playing game and the plot might sound as though it came straight out of *Dungeon Master*, but Teque London has produced one of the finest RPGs for ages.



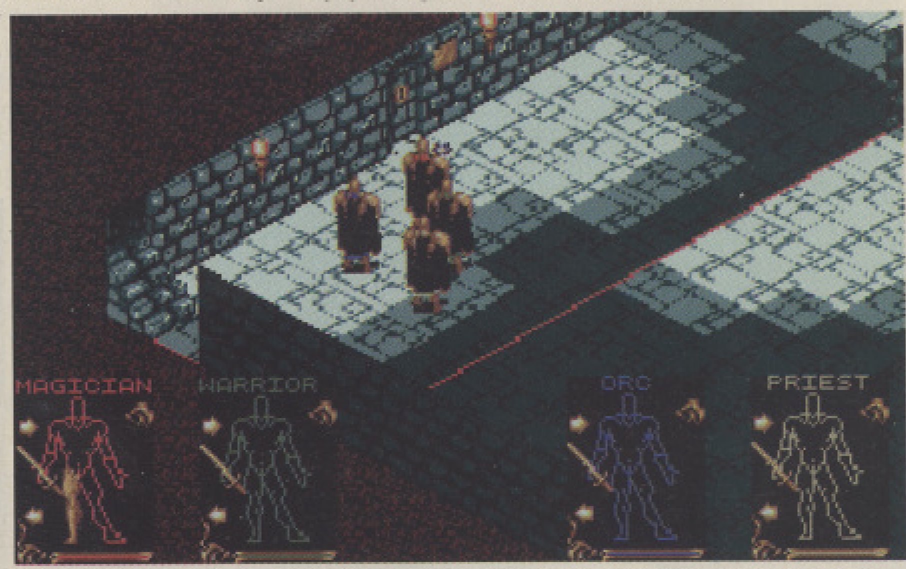
YOU ARE DEAD. Passed on. No more. You've ceased to be. You've expired and gone to meet your maker. You're a stiff. Bereft of life, you rest in peace. You're pushing up the daisies. You've shuffled off this mortal coil and are resting in the heavens.

Well, that last bit's not quite true. In fact, you're doing anything but resting. You see, it wasn't your time to go. You were taken away before your prime and you're not happy about it. So much so that instead of just spending the rest of your time sitting around in the clouds playing the harp and pining for home, you're actually doing something about restoring your place in the general populace.

After your entire village was slaughtered by the foul denizens of the Shadowlands, you find yourself not altogether 'on the other side'. Your body may have been cast away to some far-off temple, but your spirit is still very much alive and kicking and it wants its body back. To accomplish this slightly–more–than–difficult task you've managed to influence the minds of four passing adventurers and have taken them into the very heart of the Shadowlands. Here, then, begins your quest for life.

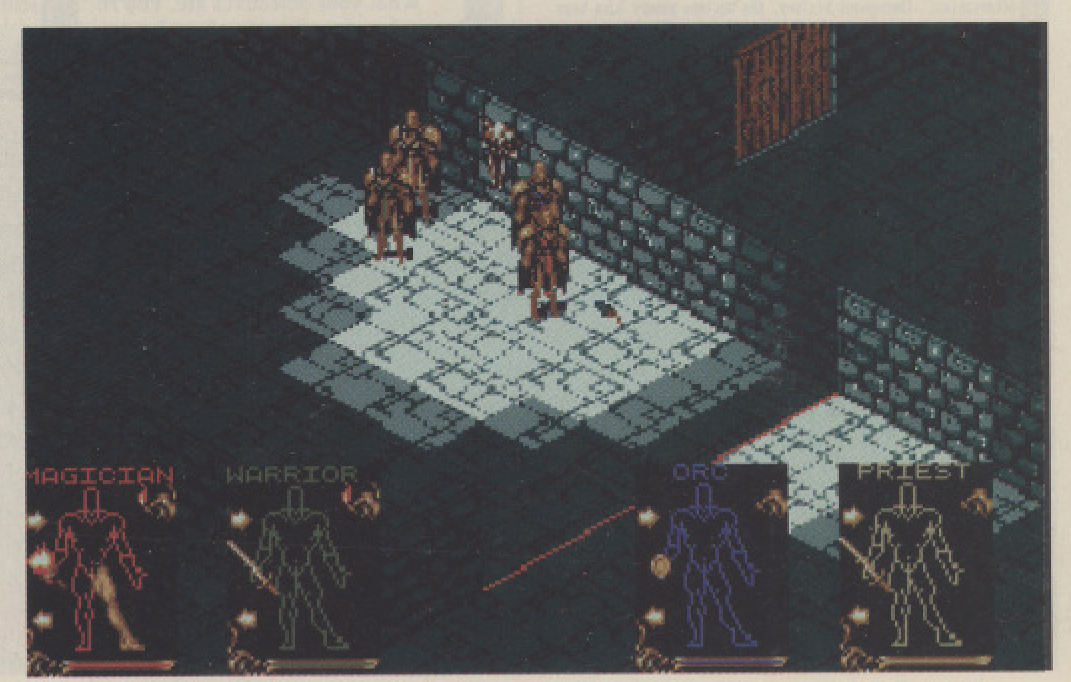


THE ENTRANCE to the dungeons of the Shadowlands is found at the rear of this bat–filled forest. Take this opportunity to stock up on food and anything that looks like it could make a decent weapon: equipment gets scarcer the further you go.

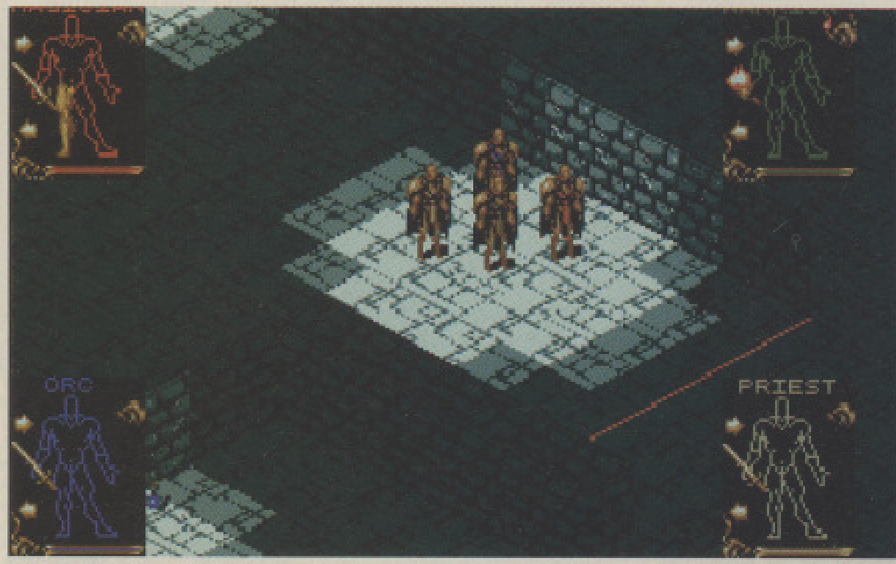


THE INITIAL LEVEL should be familiar to anyone who's played a fantasy RPG before – the dungeon. As you move along the corridors, the graphics for the walls will constantly disappear and re–appear to let you see yourself. The red lines indicate where walls are.

SHADOW



RATS ARE ANNOYING, dirty, small, annoying, impossible to kill, annoying, relentless, everywhere... did I mention annoying? They infest practically all of the dungeon levels and have only one purpose in life: to follow you around everywhere you go, bite chunks out of your legs and make your life a living hell. What's worse, you can't hit them back.

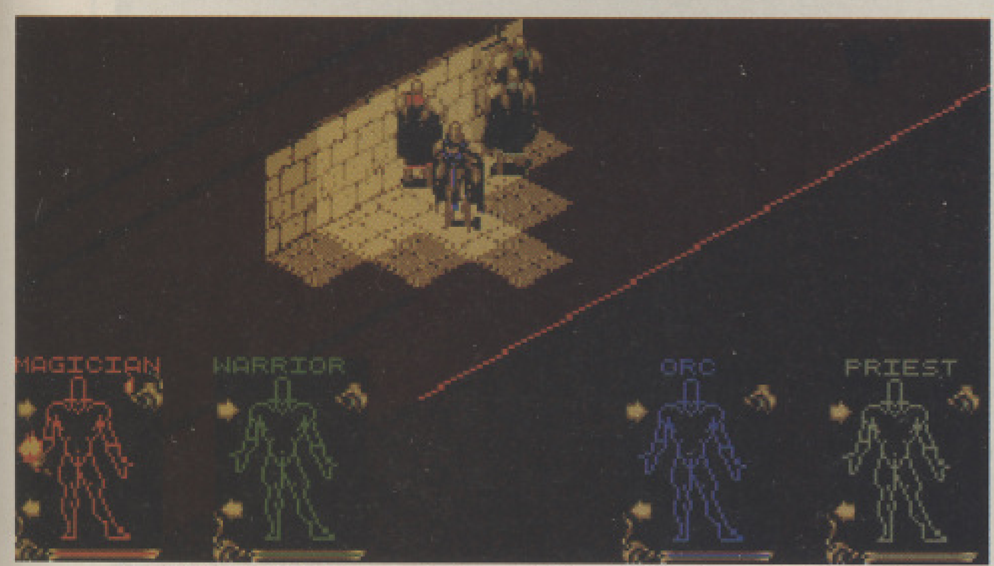


LIGHT PLAYS a major part in the game – if only to let you see where you're going. Torches can be carried or mounted on the walls, but they gradually burn out, so use them sparingly and make sure that you constantly re-stock your supplies.



THROUGHOUT the levels you'll find doors. Some can be opened by a quick pull of a lever, some require keys and some more complex manoeuvres, such as having two people stand on one pressure plate while two others stand on another in a different room.

LANDS



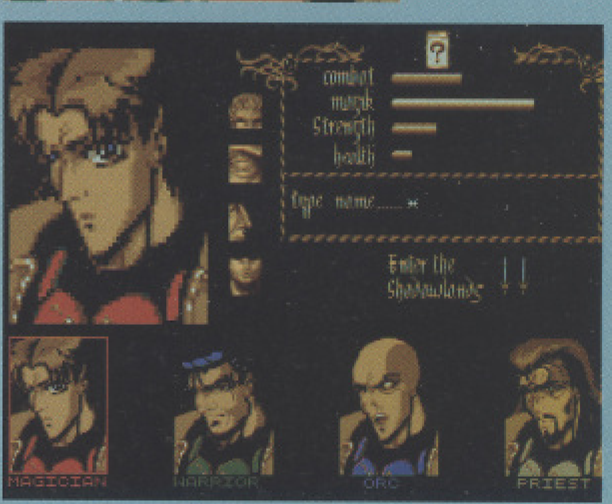
APART FROM BEING in near-darkness, the Egyptian levels contain all sorts of nasties to watch out for, as well as some of the most fiendish traps ever created by a human being. Scorpions litter the floor and are deadly to touch, minotaurs roam the halls and mummies are bound to pop up every now and then.



EACH CHARACTER can carry a fair amount of equipment, each piece being allocated a place in the character's inventory screen. Some objects (such as chests or bags) can be used to store other items, allowing for even more loot to be carried. From this screen you can also swap objects between players and change the walking formations of the team.







AS WITH ALL good RPGs, you start everything at the character generation screen. Clicking on the 'chance card' at the top will allocate a random amount of points to the selected character's stats. Interestingly, you don't actually choose any kind of class or race for each character. Instead, you develop each of them into their particular roles as the game goes on. This means that none of them have any restrictions on weapon use or armour and when the going gets tough, your selected magician could quite easily pick up a sword and get stuck in.





STRAIGHT OUT of Hampton Court comes this infuriating maze (from the range of emotions I'm displaying in these captions, you can almost tell exactly what the game's like to play). Wild dogs litter the hedges, but the biggest threat comes from something much nastier...

THE MINOTAUR is back on this level, except this time he got his hands on a couple of very nasty fireballs. Not only is he powerful, he's also fast, able to outcast even your quickest magician.

MAGIC IS an important feature, with virtually every object having a degree of magical energy that can be drained for use in spells. Spells are found either on scrolls or in magic books and range from fireballs (shown here being cast and taking effect) to spells of darkness.

THE WORD

First-class dungeoneering that's one of the closest things to a real RPG

SHADOWLANDS OWES A LOT to a number of previous RPGs, but even more to the fine talents of Teque London: it's one of the best dungeon-delving role-playing games to come along since *Eye Of The Beholder*. It's obvious right from the start that an awful lot of thought has gone into the game's design, from the easy-to-use controls to the use of light as more than just a graphical effect. The very fact that each of the four characters can be controlled independently of each other sets it apart from the likes of *Cadaver*, *Dungeon Master* et al, and allows you to come up with all manner of strategies in fights and solutions to puzzles. The real beauty of Shadowlands is that combat takes a back seat to the environment, but still manages to feature strongly enough to add excitement to the proceedings. Every object, no matter how small or insignificant, can be utilised effectively even if it's just to recharge your ability levels. Apples are more than just food, you can drain them of their 'psychic energies', use them to set off hidden pressure plates or even throw them at monsters. If there are criticisms to be levelled, you could question the use of the 'little monsters'. Rats, snakes and scorpions can become a real pain in the proverbials if you don't pay attention to them, nibbling away at a hit point here and there, slowly draining the life away from your characters as they follow them around constantly. Also, the dependence on food and water to keep your party alive – while realistic and adding to the detail – is a feature of RPGs that has always, in my mind, detracted from the fun of the game. It's unfair to base an opinion on these points, however, as they are purely personal points of view and the very next person will probably tell you that he enjoys those aspects. Shadowlands is a glorious fantasy romp, mixing exactly the right amount of action with thought and wrapping it all up in a completely absorbing atmosphere. The only thing it's missing is a multi-player link-up option, which would really have been something special.

Paul Presley

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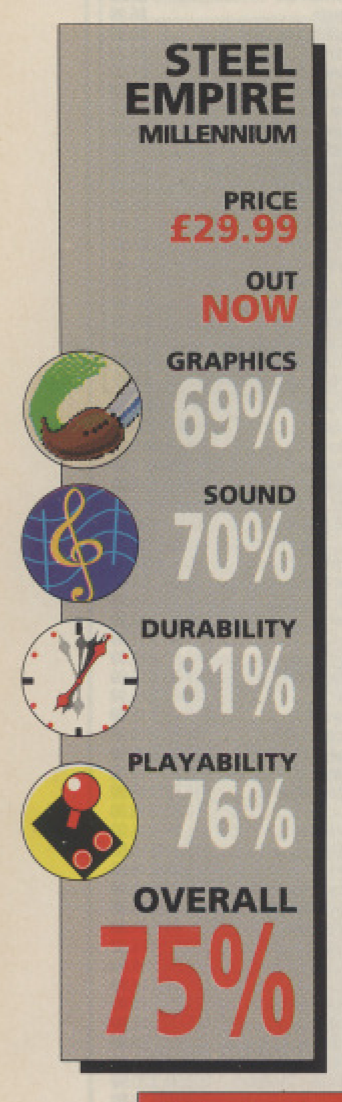
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STEEL



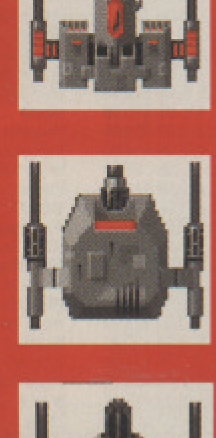
IT'S 2200 AD and the universe has finally come to its senses. Humanoid battle is extinct: no more blood, no more gore, no more guts. Of course, being humanoid, the combined galactic nations haven't quite got around to outlawing interplanetary warfare altogether. These days, it's just cheaper and more efficient to use cyborgs instead.

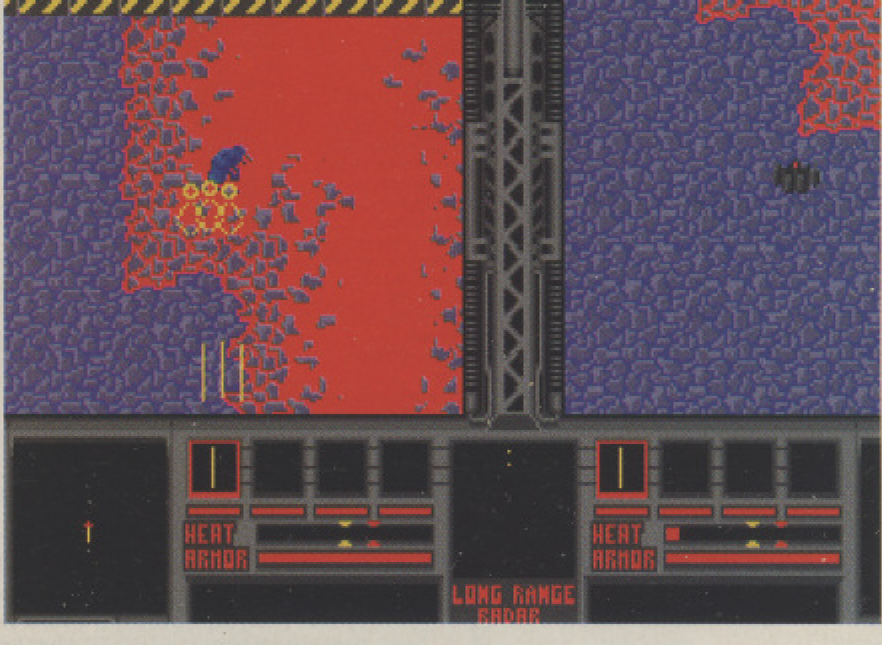
The focus of military activity this year is the neutral planetary body called Orion. No less than five separate empires (one of them yours) are out to claim the territory. The result is a mad intergalactic scramble for supremacy in which you and up to four friends compete in a desperate battle for power, planetary control and cybernetic superiority. In theory it's a free-for-all; in practice it's a highly structured war simulation based on each of the participants taking turns to make their moves. The balance of strategy and cyborg action is user-definable; it takes just a click of the mouse button to determine exactly how much you participate in the battle sequences yourself.



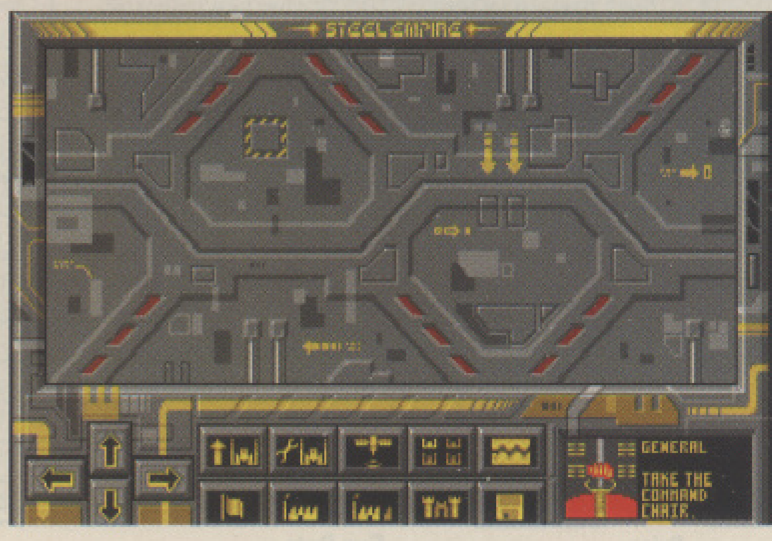
THERE ARE THREE main battle options. Battle Practice is a straight fight for supremacy in an arcade environment. In a Strategy Campaign you just give the orders; the direct confrontation between cyborg troops takes place automatically and you're informed of the result. In a Complete Campaign you have two choices: having first directed the objectives of individual forces by specifying priority targets, you either take control of the confrontation yourself or sit back and wait for a battle report.

Before the action starts, the intro sequence gives a grim description of the hardware at your disposal. There are nine death-dealers to choose from, each with different capabilities, armour and weapon capacities. Certain types of cyborg are more suited to specific terrains, since a great deal depends on their manoeuvrability.





IN COMBAT the screen divides into two, one side for each of the participating forces. The control cyborg (selected by you) comes under your command; the rest are directed by the computer according to the attack strategy you've picked. Short and long-range radar show the position of both sides, while heat and armour meters indicate how much damage the control cyborg is suffering.



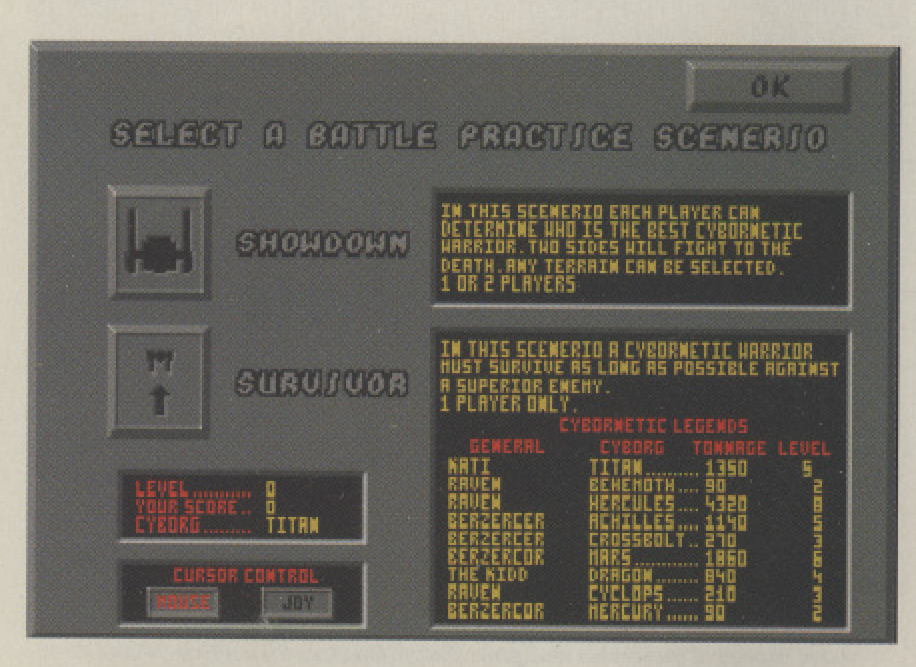
FROM THE control centre a window onto the planet is opened and decisions are made on the future of the campaign. At the end of the turn the window closes; if you're not taking a direct role in combat, battle noises indicate that a cyborg confrontation is going on.

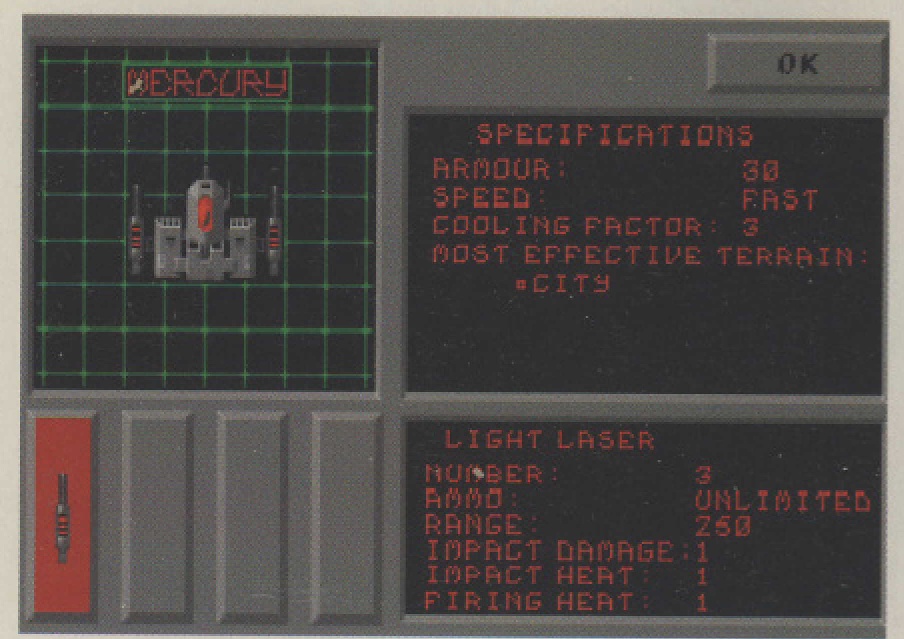
WHEN THE CAMPAIGN WINDOW opens, Orion is revealed in all its glory. The planet surface spans all five terrains and is divided into a series of countries, some containing cities, others relatively uninhabited. You start off controlling one country and need to use your finances to conquer as much of the adjoining territory as possible.



EMPIRE

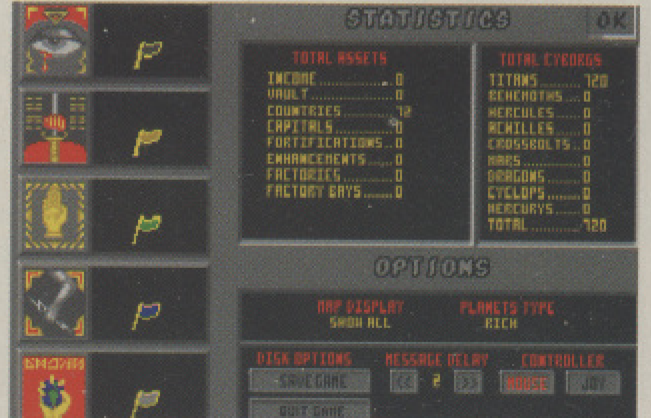
BATTLE PRACTICE turns novice commanders into seasoned generals. There are two training alternatives. Survivor is a straight one-on-one endurance contest in which your cyborg is pitted against a series of ever-tougher opponents: stay alive and you qualify for a place in the Hall Of Cybernetic Legends. Showdown is more complex: two forces fight it out for death or glory and the choice of cyborgs is up to you.





BEFORE YOU START churning out metal monsters, you'll have to build a factory, although you won't be able to afford the more expensive ones until you've secured enough capital. Although the average metal warrior has a life span of 4,000 years, severe stress can shorten it considerably: repairs between battles are a good idea.





THE EMPIRE statistics screen keeps tabs on your overall strengths and gives information on your capitals, occupied countries and so on. It also gives details on the cyborgs involved in the campaign and their individual strengths.

THE WORD

IF YOU CHOOSE the battle option, a large chunk of *Steel Empire* involves joystick-controlled cyborg confrontation, but if it's an arcade blaster you're after, this really isn't much cop. The game's strength is the depth of its strategy element: building up territory, creating cyborgs, controlling key settlements and selecting exactly the right moment to attack. In terms of content and long-term reward, there is some similarity with *Sim City*, *Realms* and *Utopia* (it's certainly just as easy to get the hang of), but the traditional style of presentation is more likely to appeal to the serious-minded wargamer than the mainstream joystick juggler. The action focuses on protracted planning rather than instant reward, and the graphics, although clear and user-friendly, are functional rather than pretty. The sound is the exception. Although it's kept to a minimum in-game, a dark intro tune, battle noises between turns and a very smooth female voice which advises on tactics, create a cyberpunk feel. In the end, though, Steel Empire's biggest advantage is its multi-player facility: playing the computer is just no substitute for hammering your mates into the ground.

A sinister strategy game which has special appeal for those with a wargaming bent

Kati Hamza



The ultimate lounge lizard is back. Al Lowe's sleazier 'other half' once again takes us into the world of the dirty mac brigade in a search for the ultimate babe.

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GRAPHICS 78%

SOUND 42%

DURABILITY 88%

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OVERALL 50%

POOR OLD LARRY LAFFER hasn't been having the best of times recently. He's currently employed as chief video tape cleanser at the mighty PPC (Porn Productions Corporation), home of America's latest television craze – *America's Sexiest Home Videos*, a sort of *You've Been Framed* hosted by Bernard Manning and James Whale. Larry hasn't always been in such a dead-end job. Last he remembers, he was a successful computer games designer, living in Hawaii with his long-time girlfriend Passionate Patti. The trouble is, that's the last he can remember.

Everything from the end of *Leisure Suit Larry 3* to the present day has gone from his memory. The hapless soul just can't remember what could have happened in *Leisure Suit Larry 4* to land him in such a position. Still, his luck's about to change...



LARRY'S BOSS, the fearsome Mr. Scruemall, has just had a brainstormer of an idea (at least that's what his Yes men think). In order to find a hostess who's sleazy enough to present his new game show – *America's Sexiest Home Videos* – PPC needs to find a total loser to audition the girls, with the view that if she'll go for him, she'll go for anyone. Guess who's just walked in to pour the coffee?



MEANWHILE, in a bar on the other side of the States, Passionate Patti is eking out a living as a nightclub singer, working in one cheap joint after another. After being fired from her latest place of employment, however, she's approached by a shadowy figure waiting by the back door.



IT SEEMS that the FBI are anxious to get an agent into key positions in the world of entertainment so that they can glean information on all the nefarious goings-on. Thanks to her, ahem, particular talents, Patti is the perfect choice to do a little... undercover work.

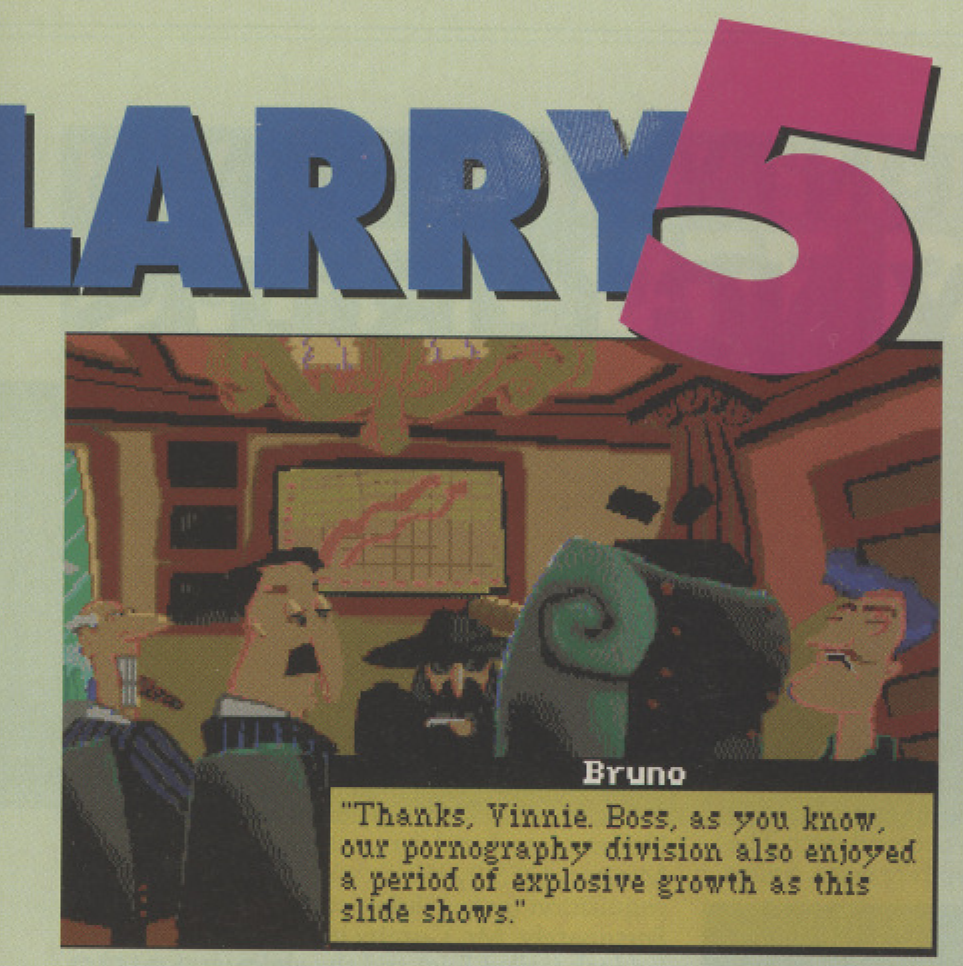


LARRY'S WORKSHOP is the kind of place that you'd expect to get thrown into when fired from a job, not somewhere you would actually work. Garbage lies everywhere, but concealed within are the necessary bits and bobs for cleaning and erasing tapes.



HAVING ARMED his camera and picked up the information on the girls, Larry heads for the airport. Here his problems begin: he's no idea how to get a ticket, pay for one or board a plane.

T LARRY 5



ANOTHER INTERESTED PARTY in the TV show is the local Mafia. Having recently ventured into the lucrative porn market, the mob feels that if it can infiltrate the show and get it banned, interest in the X-rated video market would soar and they would make a nice fat profit.



WITH THE STAGE all set and the characters prepared, the story starts to unfold. Throughout the game you control either Larry or Patti (switching roles at relevant stages of the game) as you attempt to solve each of their particular problems. Larry's first task is to find some blank tapes for his camera.



PATTI CAN look after herself. Her mission is to infiltrate the music biz and get close to a big-shot producer at a local studio, so to make sure things go smoothly, she's kitted out with the latest in hi-tec thingumy doodahs from the FBI's research lab.

THE WORD

A GREAT MAN once said that the secret of comedy is in the timing (I think it was Paul Shane in *Hi-De-Hi*). With the constant disk accessing that takes place in *Leisure Suit Larry 5*, the whole concept of timing is thrown out of the window. It's just too slow to make the grade as a decent, playable game. Even the smallest of actions, be it accessing the control panel or just walking around the screen, causes the disk drive to start whirring and the 'Insert Disk X' instruction to be printed. The Larry series has always relied heavily on its laughs to sell the product, but I'm not even sure that the saga is funny any more. The whole idea is very much a one-joke affair and once Larry's been dumped on by one sexy lady, he's pretty much been dumped on by them all. The humour isn't what you'd class as lavatorial, it's more pre-pubescent than that. Schoolboy humour at it's worst, sniggering at every double-entendre that pops up (pops up! Geddit? Eh, eh? – You see? Even the world of *Viz*'s Finbar Saunders becomes tiring after a while) and seeing everything in the world from a sexually inadequate viewpoint. Even Sierra's new look doesn't save things. The graphics, while radically different from anything the series has attempted before, unfortunately come across as very basic in places. The deliberate jokey, cartoon style just doesn't work as well as it does in, for example, *Willy Beamish*, and the music is, to be frank, abysmal. It's hard to believe that a company that's supposedly as professional as Sierra can produce a game that looks and plays so unprofessionally, but when you consider its track record on the Amiga, it hardly comes as much of a surprise. Those of you with hard drives are at an advantage. When you play it with the correct equipment, Larry 5 is quite enjoyable. The puzzles are well worked, the story is well thought out and you'll probably be able to draw a fair deal of pleasure out of it. But at this price, owners of the bog-standard Amiga would be advised to steer clear of what is more a technical failure than a bad game design.

Damaging hardware problems hiding a non-too impressive game

Paul Presley

CHEAP AND CHEERFUL

When I were a lad you could get a full-price computer game, a night out at t'pictures with yer lass and still 'ave enough change out of a tenner to get home on t'bus. Well Gramps, you still can thanks to this little lot.

RATING

5
AMAZINGLY GREAT (Worth Stealing!)



JUST GREAT (Worth Buying)



PRETTY GREAT (Worth Borrowing)



NEARLY GREAT (Worth a small peek)



NOWHERE NEAR GREAT (Worthless)

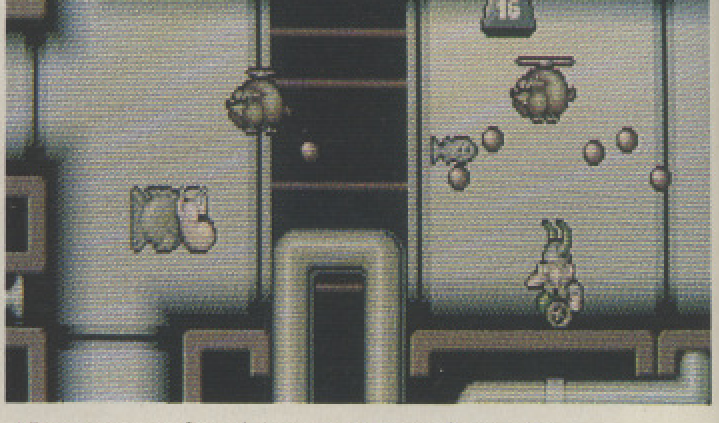
MONTY PYTHON'S FLYING CIRCUS

16 Blitz Tronix £9.99

STAR BUY

IF EVER THERE WAS A LICENCE that was guaranteed to have people saying, "How on Earth are they going to make a game out of that?" it's Monty Python. But make a game they did and what a nice little number it is too.

The game sees you guiding Mr. D. P. Gumby (remember? The guys with knotted handkerchiefs on their heads that shouted a lot) around various Gilliam–inspired worlds, searching for the missing pieces of his brain. Along the way you have to contend with The Killer Cars, the dreaded Keep Left signs, Spiny Norman, confused cats, ministers from the Ministry Of Silly Walks and the Spanish Inquisition (ooh, I didn't expect etc. etc.). Fortunately, Mr. Gumby is armed with an 'addock (called Eric) and the ability to (on some stages) turn into a fish 'imself.





The whole concept of Monty Python is very bizarre and the game reflects this, implementing all of the Python trademarks perfectly (Spam bonuses, the Spanish Inquisition throwing soft cushions at you, the Cheese-lok copy protection). It's still a very playable platform game and is guaranteed to keep you chuckling into the small wee hours.



SAINT DRAGON

Kixx £7.99

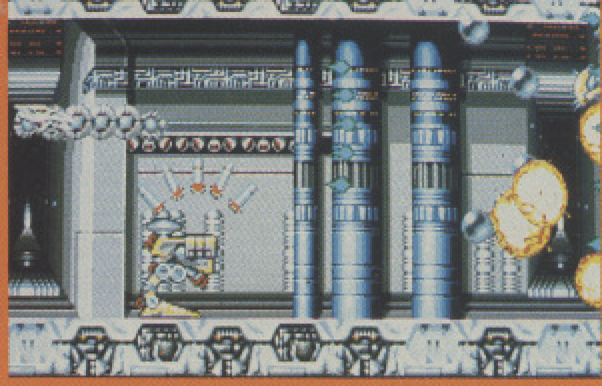
ONCE AGAIN THE GALAXY is being conquered by an evil force of monster machines and the only chance of defeating them lies with a race of giant dragons. But, as always seems to be the case in these mass-weapon extravaganzas, they're on a planet far, far away and can't be contacted. The galactic populace ponders for months as the machines gradually ruin world after world, laying waste to the beautiful flower-covered landscapes and architectural delights, and is on the verge of giving up when one day a lone fighter stands up and vows to fight back.

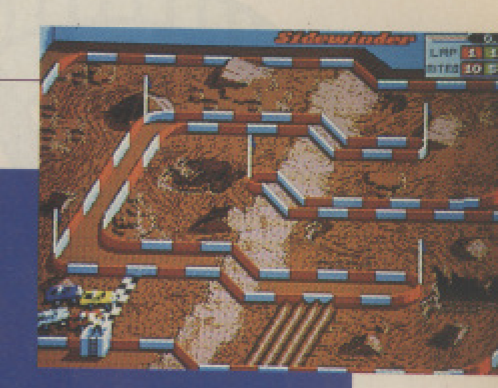
Saint Dragon (81%, Issue 25) is a coin-op conversion, and a competent one at that. You take control of a coiled dragon with an attitude. Blast your way through the five landscapes full of malevolent aliens. To help protect yourself you can coil your tail around your vulnerable head, the only drawback being that you can't move while doing so.

The colourful graphics are a dead-ringer for the coin-op, and the scrolling landscapes give a great sense of depth. The enemies, however, are your bog-standard mutated aliens that come flying onto the screen, spit lasers at you and fly back off again. Luckily you can pick up plenty of bonuses and power-ups to arm yourself with, including such weapons as plasma bolts and extra lives.

All in all, Saint Dragon is a pretty good shoot 'em up, and definitely worth getting at this price.







IVAN 'IRONMAN' STEWART'S SUPER OFF ROAD

16 Blitz Tronix £9.99

IVAN 'IRONMAN' STEWART'S SUPER OFF ROAD (87%, Issue 24) is basically a jazzed-up version of the old coin-op classic, *Super Sprint*; the main difference being that Super Off Road's view is at an angle, as opposed to Super Sprint's strict birds-eye view (and of course, Super Sprint had you driving in Formula One cars instead of dirt buggies).

3

This being a Leland coin-op conversion, Super Off Road will obviously be judged according to its similarities to the original. In that respect, it does serve the coin-op nicely; the graphics, although for obvious reasons smaller, are well defined, while the sound is virtually the same as its big brother's.

The idea is to come first and receive a giant trophy (simple enough). To help you do so you're equipped with nitro boosters that enable you to shoot around the track at neck-breaking speeds (you've got a limited supply, so don't waste them) and can pick up money bonuses to help you out between each event. At the end of each race you enter the shop, and depending on how much money you collected during the race, you can buy extra equipment like a super new engine.

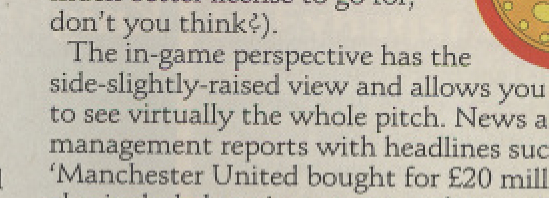
Super Off-Road certainly provides good entertainment for a while, but as with practically every Super Sprint variant, it doesn't have the appeal to warrant any lasting interest.

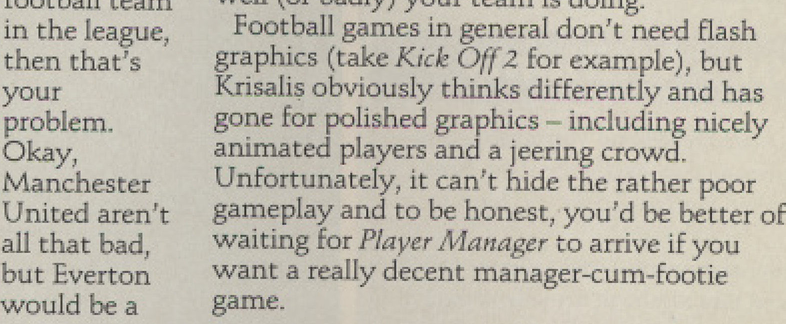
MANCHESTER UNITED

3

GBH £7.99

HOORAY (AHEM)! THOSE WONDERFUL GUYS at Krisalis have given you the chance to battle your way through the footballing leagues – or against a friend – by controlling that wonderful (choke!) team, Manchester United (look, if you really want to take control of the worst football team in the league, then that's your problem. Okay, Manchester United aren't all that bad, but Everton would be a much better license to go for, don't you think¿).





The in-game perspective has the side-slightly-raised view and allows you to see virtually the whole pitch. News and management reports with headlines such as 'Manchester United bought for £20 million' are also included to give you an update on how well (or badly) your team is doing.

Football games in general don't need flash graphics (take *Kick Off 2* for example), but Krisalis obviously thinks differently and has gone for polished graphics – including nicely animated players and a jeering crowd. Unfortunately, it can't hide the rather poor gameplay and to be honest, you'd be better off waiting for *Player Manager* to arrive if you want a really decent manager-cum-footie game.

OTHER RELEASES

BSS JANE SEYMOUR
£9.99
(GBH)

DIZZY'S EXCELLENT ADVENTURES
£24.99
(Code Masters)

DEFLEKTOR
£7.99
(GBH)

HOVER SPRINT
£7.99
(Code Masters)

ITALIA '90
£9.99
(16 Blitz Tronix)

PROJECT STEALTH
£7.99
(Kixx)



TEAM SUZUKI

4

GBH £7.99

GRAND PRIX MOTORCYCLING MUST be one of the most exciting and exhilarating of sports. Imagine the feeling you'd get racing around a tight bend at 120 mph, the thrills of spinning off into the barriers as you clip the back of an opposing racer and the joys you'd get after many months of intensive surgery. Now you can experience these delights (except for the hospital bits) with GBH's budget release of *Team Suzuki* (91%, Issue 30).

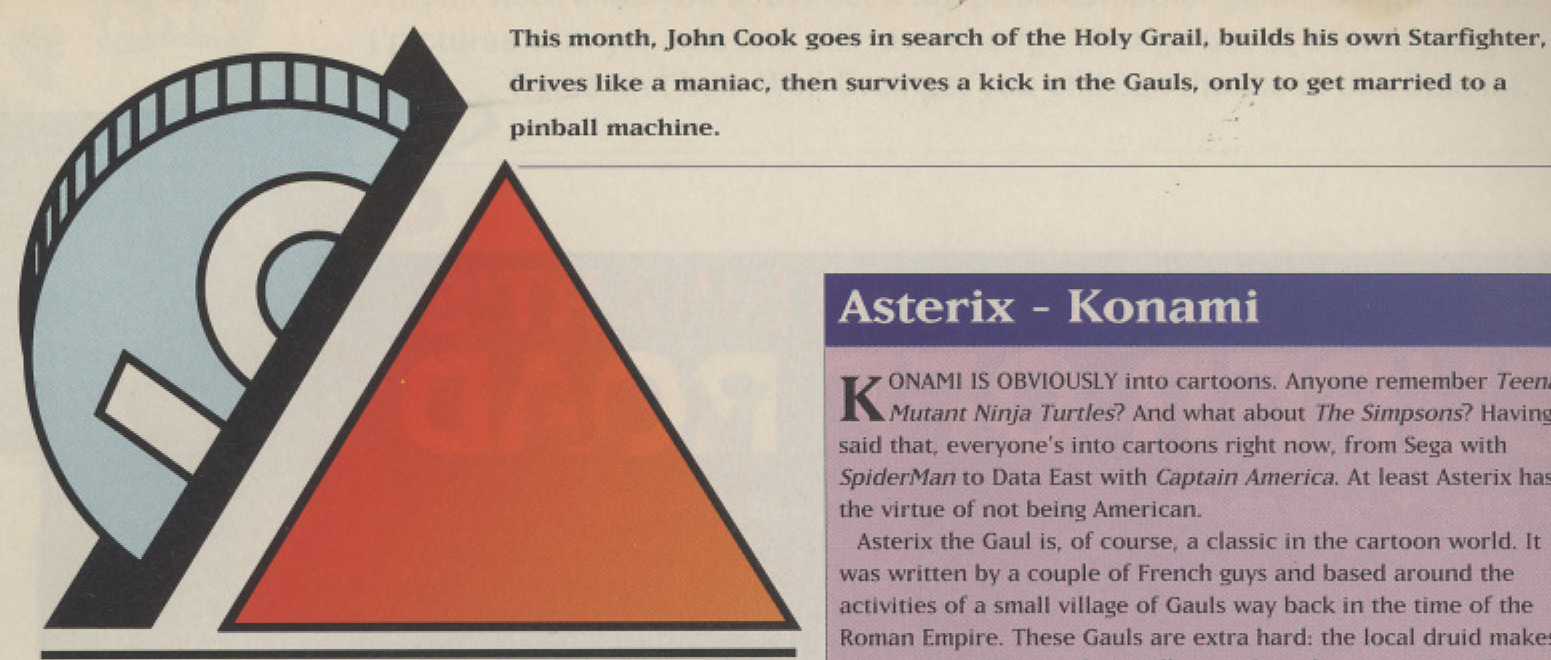
Gremlin, the original programming team, went for the realism of the sport, rather than the standard top-view or race-around-the-oval-track type of game. The technical achievements are amazing, with 3D vectors used to portray everything from trees to people.

If you're worried about speed, then don't be. Although most vector games slow down, this one doesn't: it's as fast as a dog in a cat-chasing competition when riding on a skateboard. The one problem that you'll find with Team Suzuki is that it can be too difficult to control, especially when it comes to using the mouse. But it all comes with practice, and I'm sure you'll have fun learning.

Although hard to get to grips with initially, this is simply one of the best motorbike racing games to date.



This month, John Cook goes in search of the Holy Grail, builds his own Starfighter, drives like a maniac, then survives a kick in the Gauls, only to get married to a pinball machine.



ARCADES

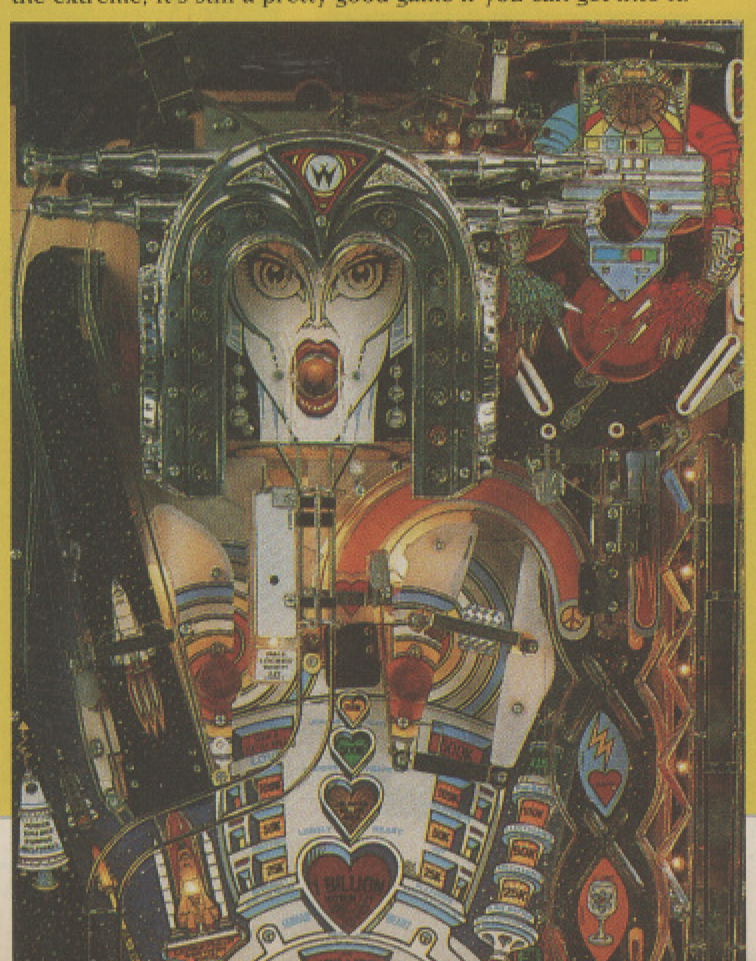
NEW ARCADE SOFTWARE has been a bit thin on the ground this month: most companies are keeping their new titles under wraps until the ATEI, the main trade show for the arcade business. And all the signs are that there are a few gems in store at the show, which we'll tell you about next month.

Rediffusion – which is perhaps better known for its multi-million pound simulators for training pilots – is launching a two-player, fully-interactive enclosed motion-base simulator; and W Industries will be showing a new networked D&D sytle pixie bash that has up to four players at once down a custom-designed dungeon, hacking away at the Forces of Evil. All this and more, but that's all next month, I hear you say. What about now?

Bride of Pinbot - Williams

PINBOT WAS a cult Williams machine several years ago – and he made another guest appearance in *Taxi* since then. Now he's getting married to a Metal Maid Marian – only you have to construct her first.

Initially I wrote this off as a one-shot game – right flipper to left ramp – but have since discovered that although it's unforgiving in the extreme, it's still a pretty good game if you can get into it.



Asterix - Konami

KONAMI IS OBVIOUSLY into cartoons. Anyone remember *Teenage Mutant Ninja Turtles*? And what about *The Simpsons*? Having said that, everyone's into cartoons right now, from Sega with *SpiderMan* to Data East with *Captain America*. At least Asterix has the virtue of not being American.

Asterix the Gaul is, of course, a classic in the cartoon world. It was written by a couple of French guys and based around the activities of a small village of Gauls way back in the time of the Roman Empire. These Gauls are extra hard: the local druid makes a certain Magic Potion that really gets the tribesmen going. This strip has already given rise to a number of films as well as the countless books of adventures, and it's not an easy subject for a game, as so many have found in the past on home format.

As a one or two-player game, with the option of playing either Asterix or his rotund friend Obelix, there are some neat control systems which are varied for each character. With great sound and astonishing animation, this really isn't half bad.

So the good news is that Konami has done better than might have been expected in transferring both the graphic style and the off-the-wall humour of the original. The bad news: if you don't like Asterix you're really going to hate this game!





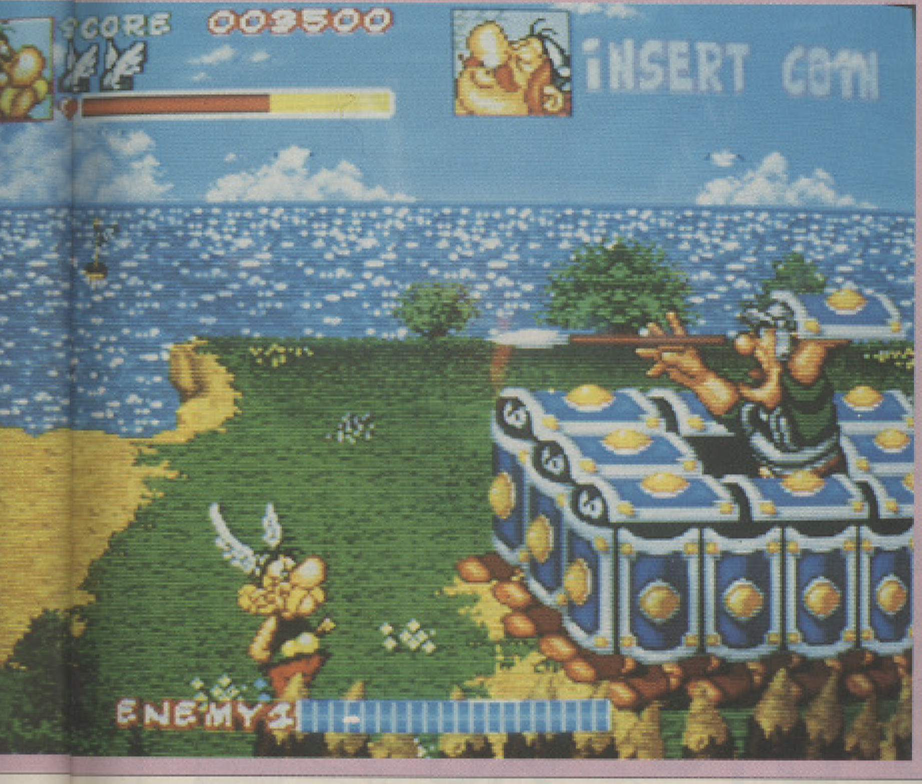
Knights of the Round - Capcom

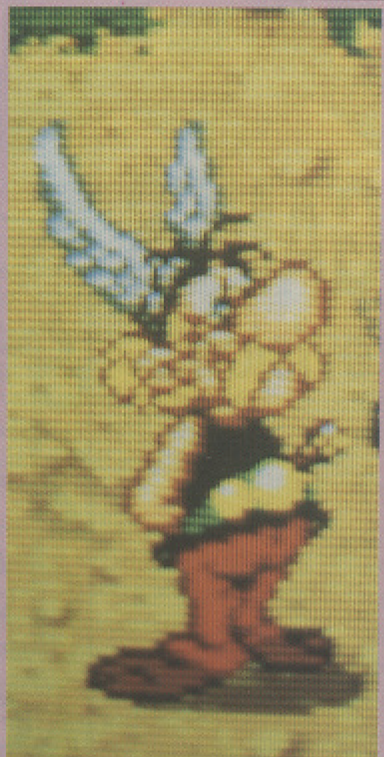
IN DAYS OF OLD when knights were bold, no-one would have dared to tamper with Olde English Legends. But nowadays, anything goes! So the quest for the Holy Grail has now been converted into a three player vid, with you the player given the choice of being Arthur (Long Sword, well balanced in Power and Speed), Lancelot (Scimitar, bit of a wimp and fast on his feet) and finally Perceval (Axe, built like Arnie).

Up to three players wade their way through horizontally scrolling scenery packed with all sorts of bad guys, in search of the Grail. Controls are simple enough, with an 8-way joystick and two fire buttons. There are two basic moves: fire with the joystick to the right to lunge and to the left to parry.Take a hit and your power meter at the top of the screen goes down. You get extra power by slashing at a bit of scenery which then disappears to reveal goodies: food or dosh. The opposition, Swordsmen Barbarians, Massive Guys on Horseback, have their own separate power meters at the bottom of the screen – and you'll find them pretty tough customers.













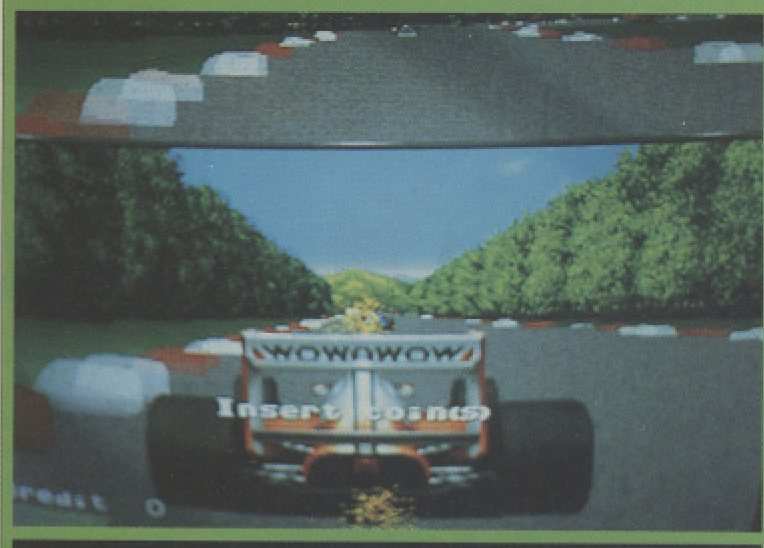


BEST OF THE REST

F1 Exhaust Note - Sega

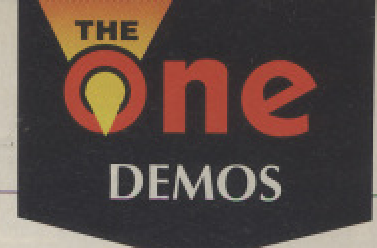
AGAIN SEGA PROVES that it has the engineering skills to blow away every other company in the business. *F1 Exhaust Note* contains some super smooth, super fast, super colourful scenery flying past as you drive your F1 Car, rather like you did in *Super Monaco Grand Prix*. Even down to the screen display.

This is good two-player fun, but for real multi-player freakout, *Final Lap II* has yet to be beaten.





If you want the Bad and the Ugly you're going to be disappointed: there's only the Good in this month's Demos pages.



DEMOS



RSI's demo maker is not for the uninitiated.

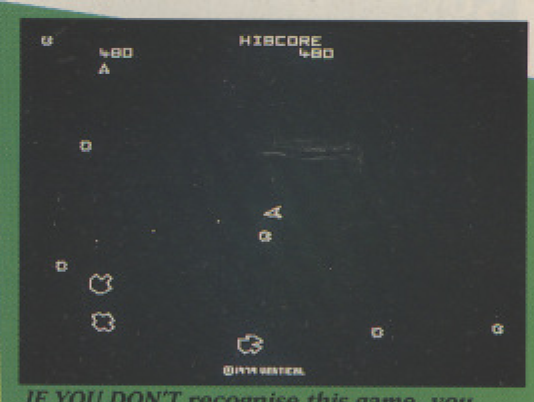
AFTER LAST MONTH'S SORRY SHOWING, this month has been unusually fruitful for games and demos. OK, there have been plenty of dot-spheres, bouncing balls and endless lines of boring scrolling text, but we've also received a superb five-disk deep space epic, a PD version of the classic puzzle game, *Columns*, a version of *Asteroids* that's as close to the original as you're likely to get (titter ye not – it's addictive stuff for nostalgia fans), and a kids' painting program. If that's not enough, there's also a sophisticated demo maker so that you can stop watching everyone else's and do it yourself.

PICK OF THE MONTH ODYSSEY

This five-disk offering from Alcatraz is one of the most graphically impressive demos that we've seen in a long time. It's got just about everything that a programmer would want to show off: fractal flying sequences over planet surfaces, animated space battles, superfast polygon space craft, digitised explosions, a huge variety of background tunes, some first-rate special effects, and excellent still graphics throughout.

The story, which takes half an hour to run from start to finish, is set in System Century V. For centuries people were allowed to visit planets and roam the galaxy freely, but in 2073 a race known as the Kryllion wandered in from some obscure corner of the universe and began a rule of oppression. The chief character in the tale, named Zork, has until now been idling away in the Galaxy of Proton. The Supreme Council has put a stop to all that by giving him a mission to destroy the enemy base. What happens next takes up four and a half disks.

The only minor disappointment is the writing itself: the text is about as exciting as watching Cambridge United hoof the ball upfield, and on top of that it's pretty badly written. Take this, for example: "He provides you with all the information you need – here they are." If you can ignore this kind of verbal contortion (and it's well worth making the effort), you're in for a real treat.



IF YOU DON'T recognise this game, you probably don't know about tank tops, flares and punk haircuts either.

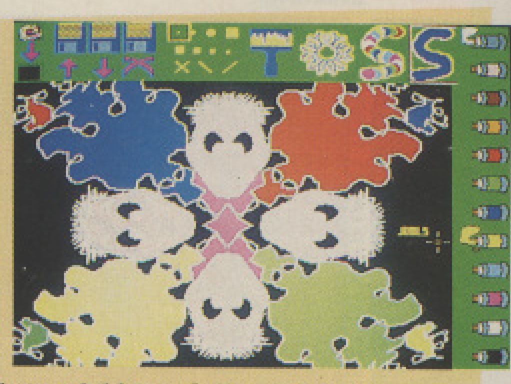
PAINTING BY NUMBERS

We don't normally feature utilities in the Demos pages, but they're worth covering if they're as good as this. *KidsPaint* is a Shareware program written by Paul Dodd, which basically means that if you like what you see, he'd appreciate you sending him a fiver for the privilege of using it.

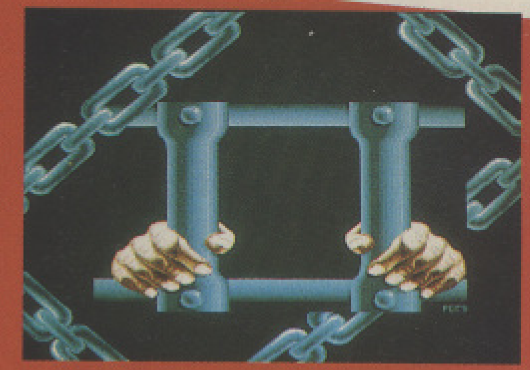
It's designed for children of all ages; and that includes anyone who hasn't got a clue what a painting program is or how to use one. The range of colours is small (only 11), and the drawing/painting utilities are limited to three brushes (paint, freehand, colour cycle), eight cursor types, a symmetry tool and a pattern line. However, the big, friendly graphics, speech and simple-to-use controls make it ideal for kids; and, of course, for anyone who isn't sure whether they enjoy art packages and doesn't want to find out by shelling out over £70 for a professional program.

PICK 'N' MIX II

As you'd expect from the title, this is a mix of the very good and the astoundingly rubbish. Surprisingly, one of the best is an arcade-perfect version of Asteroids. You can play this in cheat mode (boring) or normal mode: all you need to do is put your monitor/TV on a shelf at chest height, stick



KIDSPAINT: it can't beat DPaint 4, but it will give children of all ages a good introduction to the world of Amiga art.



THE ODYSSEY DEMO features five disks' worth of background graphics, all of this quality.



STAR WARS, courtesy of Alcatraz's Odyssey demo.

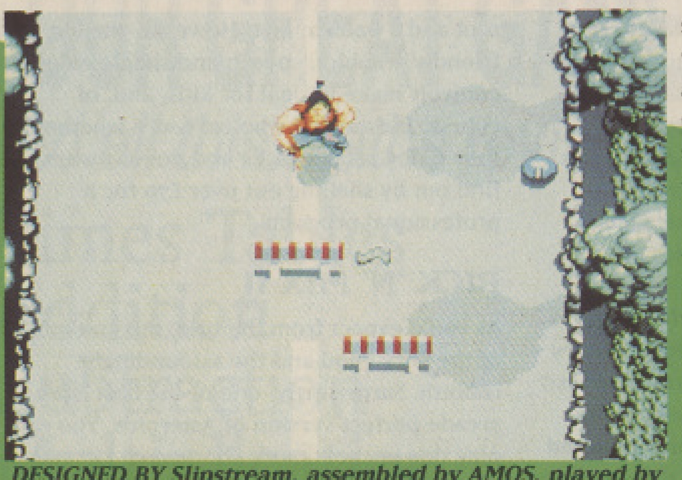


MIDWINTER-STYLE 3D planet-hopping sequences are just a small part of the Odyssey.

☞



DEMOS



DESIGNED BY Slipstream, assembled by AMOS, played by roller fans: Skate Tribe.



COLUMNS on the Amiga: fast and frantic at first, but many hours of fun lie ahead...



ABOVE and below: a selection from Pix 'n' mix's disk.



some rubber button covers on the appropriate Amiga keys, gel and colour your hair into a punk parakeet style, and you, too, could be transported back to the late 1970s.

Some of the poorer offerings are a couple of bland music pieces, a brace of impressive demos, a not-very-good-at-all *Rogue Trooper* pic and some useful utilities. Continuing in nostalgia mode, there are also a couple of extra games. *Retch A Sketch* is *Etch-a-Sketch* for your computer (a bizarre idea, but it's a good laugh); and *RollerPede* is virtually *Centipedes* in space. The whole package is well worth a look: as long as you don't expect quality all round, you certainly won't be disappointed.

DEMOS MEET THEIR MAKER

Just a brief mention for a couple of decent demo-related disks we've seen this month: Divine Inspiration's *Music Disk 2* features a veritable cornucopia of thumping tunes, and the otherwise good *Turmoil* music demo has some rather unusual, unoriginal dot-spheres, starfields and background pictures.

Then there's the RSI demo maker – a utility not designed for the beginner – which will please anyone who knows they want to do something creative but doesn't know how to put it all together in demo form. Everything from music, fonts, sprites, and balls to scrolling text can be included – instructions and help are available.

GAMES

Apart from the excellent Asteroids, there are only a couple of games worth mentioning this month. The first is Mega City's Amiga Columns , a cheap and cheerful version of the puzzle game classic. If you don't know what Columns is all about, it's basically a combination of two other puzzle games, *Tetris* and *Klax*. Blocks of coloured patterns (any three from eight) fall down the screen and you have to line up the same colours horizontally, vertically or diagonally to eliminate them from the screen. If your pile of blocks reaches the top of the screen, it's game over.

This is a reasonably good conversion, if a little difficult for beginners: you have to concentrate all the time, and blocks often disappear when you don't know what you're doing. However, stick with it and you're rewarded with a variety of tunes and that all-important high score. Addictive stuff.

The second game is Slipstream's *Skate Tribe*, from Software Expressions PD library. Considering it was put together using AMOS, it isn't at all bad. It's a scrolling roller skating game in which you have to skate, avoid obstacles, pick up objects and... er... that's about all there is to it. Colourful graphics and three difficulty levels could make it worth your while, but don't expect *Skate or Die*.

500+ PD

If you own Commodore's latest all-singing, all-dancing Amiga, the 500+, you're probably aware that there's a problem loading some of the older games. Unfortunately, the same is true for Public Domain software. Some PD libraries hack into their games and demos to make them compatible both with the 500+ and older Amigas – but many don't. So the moral of this story is... ring up to check, before you send off your cash, that the PD stuff you want is 500+ compatible.

WHERE TO GET THEM

The games and demos mentioned above can be bought from the following libraries. Some supply disks considerably cheaper than others, so it's worth shopping around.

17 BIT SOFTWARE:
PO Box 97, Wakefield, WF1 1XX. Tel: (0924) 366982.

SOFTWARE EXPRESSIONS:
Hebron House, Sion Road, Bedminster, Bristol, BS3 3BD. Tel: (0272) 637634. Disks £1 each + 70p UK postage.

VIRUS FREE PD:
23 Elborough Road, Moredon, Swindon, Wiltshire, SN2 2LS. Tel: (0793) 512321.

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Solid Steel Shaft
Fully Micro Switched
Amiga, Atari, MSX Compatible
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UK Manufacture

Colours may vary from those illustrated.

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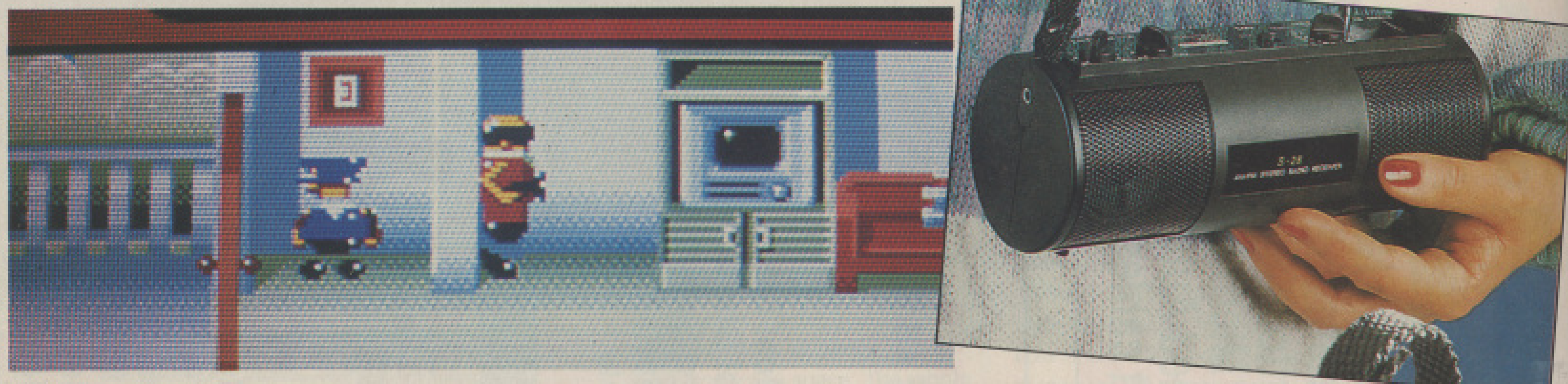
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WIN! A BONANZA BUNDLE OF LOOT!



IT HAD TO HAPPEN sooner or later. On their last little excursion into the world of disorganised crime, Mobo and Robo (or is it Robo and Mobo?) left behind one too many fingerprints and now the Fuzz are closing in. Things might not have been so bad if it wasn't for the large bundle of ill-gotten gains sitting in the corner of their flat. If the boys in blue clap their eyes on that little lot, they could clean up their missing items list for good.

There is a way out for the boys but they'll have to get rid of the 'merchandise' if they're to stand a chance. That's where you come in. Mobo and Robo have 10 stylish tube radios that "just 'appen to have fallen off the back of a lorry honest, John" that they're just raring to get rid of. Do 'em a favour, take them off their hands and give them a chance to steal them back from you.

All you have to do to get your mitts on one of these radios, a copy of *Bonanza Bros* and a remarkably spiffy t-shirt (10 runners-up will receive a t-shirt and a two-year suspended sentence in Parkhurst) is to complete the following statement in the most plausible fashion. Points will be awarded for originality and believability. To help you out, we've given you a list of helpful words that are guaranteed to get you off scot-free.

There's no limit to the length or content of your entry. Diagrams, illustrations and use of colour may help to sway our decision but we're not promising anything. Send your answers with your name, address, telephone number and t-shirt size to: **It's A Fair Cop Guv, You've Got Me Bang To Rights Competition, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Entries must be in by March 28th, 1992.**

"I'm innocent officer, 'onest. I couldn't 'ave done it because..."

RULES

1. Entries arriving after March 28th will be locked up in solitary for a couple of years to teach them a lesson.
2. Employees of EMAP Images or US Gold are forbidden from entering. Anyone breaking this unwritten law (unwritten apart from here of course) would be advised not to stray off their manor in the foreseeable future.
3. The editor's decision is final on all matters and no correspondence will be entered into (no, I've no idea what it means either).
4. You have the right to remain silent (but you won't stand much chance of winning if you do).
5. Anything you say may be used in evidence against you in a court of law.

HELPFUL WORDS AND PHRASES FOR THE MODERN DAY CRIMINAL

Shooters (Guns)
Tom (Jewellery)
Sparklers (Diamonds)
Motors (Vehicles)
Blag (Burglary/Robbery)
Lag (Ex-Convict)
Filth, Rozzer, Fuzz, Old Bill (Police Officers)
Reagan (John Thaw)
Carter (Dennis Waterman)

Society's to blame
I ain't saying nuffink till my lawyer gets 'ere
I'd like 28 other offences to be taken into consideration



PLAYERS GUIDE

Presenting the definitive guide to the definitive platform game. The guys and gals at Millennium take you through the first few levels of everyone's favourite fish-based game..

ROBOCOD :

EACH OF THE LEVELS are split into a number of worlds and below are guides to each world. One point to note is that after completing certain levels, bonuses will appear on the main tower screen. The positions of these bonuses are described at the start of each level.

THE SPORTS LEVEL

After-level bonuses can be found on the low roof, one screen to the left of the Sports door.

World One

Theme: Soccer
Exits: World 2

This world introduces the player to the idea of progressing left to right, jumping over pits, roof–hanging over pits, collecting bonuses, bopping enemies, moving platforms and bonus and enemy 'head–banging' blocks. The main point is showing that all of the penguins must be collected to activate the exit pole.

To the left of the start is a battery and a quick exit from the whole level. From the last enemy head–block in the right hand end of this world, it's possible to jump into the edge of the roof above the exit pole where there are two extra lives.

World 2

Theme: Tennis/Cricket
Exits: World 3

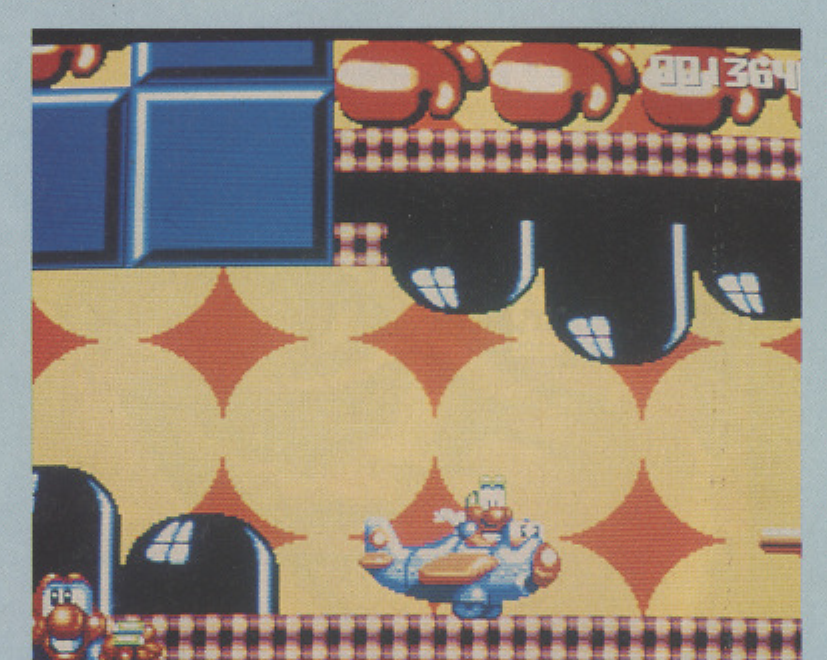
More of the same. Near the exit pole there's a penguin which can't be reached until the head–block to the right of the exit is hit and the wings collected, enabling Robocod to fly.

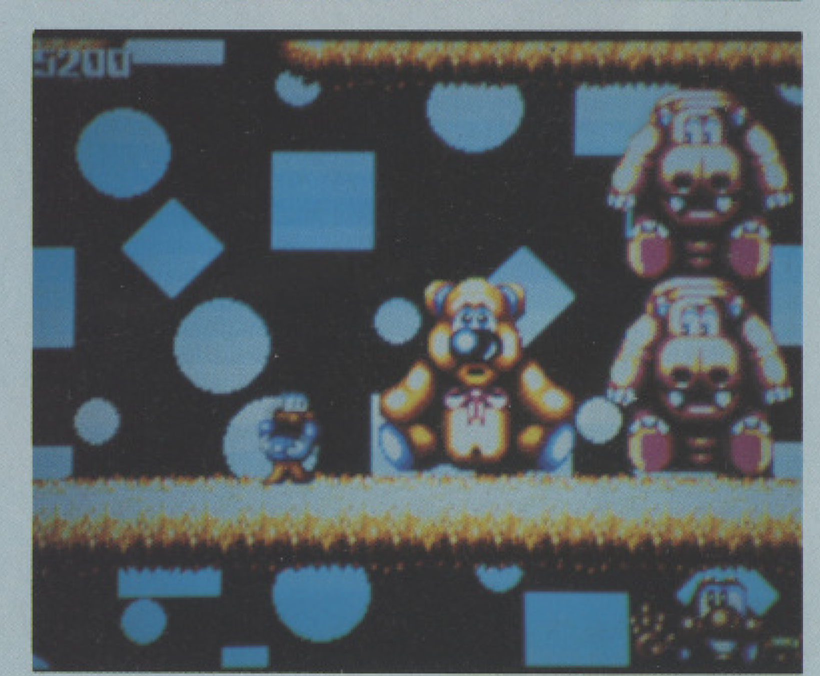
Walk left from the start onto the top tennis ball and jump. There are two extra lives hidden in the roof. About four screens from the right hand end of this world there are some bonuses in a small room at the top of the screen which cannot be reached. Just to the right of them is a plunger which, if jumped on, will drop the platform below the bonuses.

World 3

Theme: Balls/Boxing/Weights
Exits: Bonus World and Tower Screen







A penguin can be seen in the room above that cannot be reached. The correct way to get in there is to travel to the top room at the right hand end of this world and knock an aeroplane out of the head–block. In the room above is an extra exit which takes you to the Bonus World. It is also possible to reach the top room by bouncing on the bird in the room next door.

To the left of the exit pole immediately above the starting point is an extra life hidden behind the leftmost boxing glove. In the wall immediately to the left of the two penguins are two batteries – you will need to jump to get these.

THE FLUFFY TOYS LEVEL

After-level bonuses can be found on the low roof, one screen to the left of the Sports door.

World 1

Theme: Teddy Bears
Exits: World 2

Travel up and left on the moving platform for bonuses. Go right from the exit pole for extra bonuses.

World 2

Theme: Teddy Bears
Exits: Bonus World and World 3

Above your starting position are a pair of wings. To get them, enter the second room along in the roof. Travel left as far as possible then jump on the bird to go left further. Once you have the wings, there is a bonus exit at the top right of this room and more bonuses if you fly through the wall under the exit pole. Down that way are also some batteries behind a solid wall. Travel to the top of the wall where you'll be able to pass through it.

World 3

Theme: Bricks And Straw
Exits: Tower Screen

There are no hidden bonuses in this world.

Bonus World

Exits: World 3

Jump up and right to get through

PART ONE

the poles. Jump into the cannon. After you have been fired out, push up to get extra height, then left to land on the higher platform. Collect bonuses and get in the second cannon to make the exit pole. If you want extra bonuses, jump around the roof above the exit pole and through a hidden hole in the upright. Jump over the exit pole to reach a hidden extra life.

THE SWEETS LEVEL

After-level bonuses can be found at the extreme bottom left corner. There are two statuettes between the bonuses. Jump on them for lots more. Stay on the statuettes until they stop, then jump higher to see a brolly. Collect it, followed by lots of coins, on the way down.

World One

Theme: Cakes
Exits: World Two and Bonus World One

Travel along the floor for the easy route. Towards the end of this world, many bonuses can be seen on the plates above. These are to tempt you into taking on the birds. another exit can also be seen above the normal exit. The observant player will have noticed the wings hidden amongst the many bonuses on the plates, so take on the birds (there is an extra battery up there anyway) and head for the Bonus World One exit. The normal exit takes you to World Two.

BONUS WORLD ONE

Exits: World Two

World Two

Theme: Icing
Exits: Bonus World Two and World Three

There is a secret room above the first Bertie Bassett encountered. Jump onto the vat of icing to drop into it. When you return you'll be back in the vat. There is another secret room in the roof just to the right of the vat of icing. It's similar to the first one, but the chocolate border is unwrapped, so you can walk straight through it. This way leads to the exit pole. Other routes are dead ends, but are worth exploring for an extra life and many bonuses.







BONUS WORLD TWO

Exits: World Two

World Three

Theme: Aero Cheese
Exits: World Four

A hidden room can be seen from the first moving platform which is already moving before you step on it. In this small room is a Penguin bar which can be jumped into for an invulnerability bonus. The first exit pole – at the bottom right of the world – is a dummy, it will return you to the start of this world over and over again. Above the exit pole is an arrow pointing upwards. Jump up, above the arrow, to land on an invisible elevator. The elevator will take you up to a new cavern – this is the way out. Before you enter it, jump up again where another invisible elevator will take you up to a hidden room (and an extra life).

World Four

Theme: Cakes/Ice Cream/Icing
Exits: World Five

Very difficult. There are a pair of wings hidden in the right hand edge of the right hand cake at the bottom of the world.

World Five

Theme: Chocolate
Exits: World Six

All exits restart this section. The clever player will notice a hole in the floor and drop into it to enter the next world.

World Six

Theme: Boiled Sweets
Exits: Tower Screen

This world is really easy and obvious. It's Y-flipped (upside down) which makes it novel and just a little harder. There are four batteries on the top (bottom?) sweet.

That's all for now. Next month we'll bring you a four-page special containing the guides for the rest of the levels, plus hints on how to deal with those end of level guardians.

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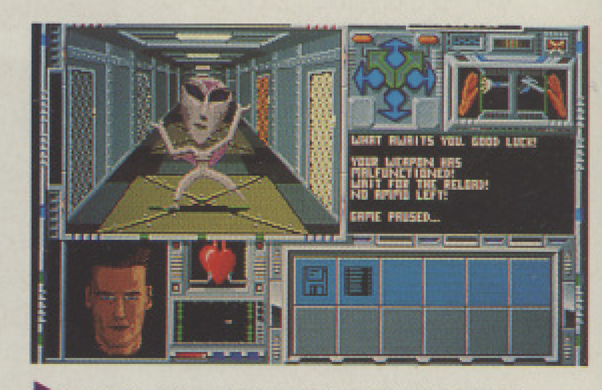
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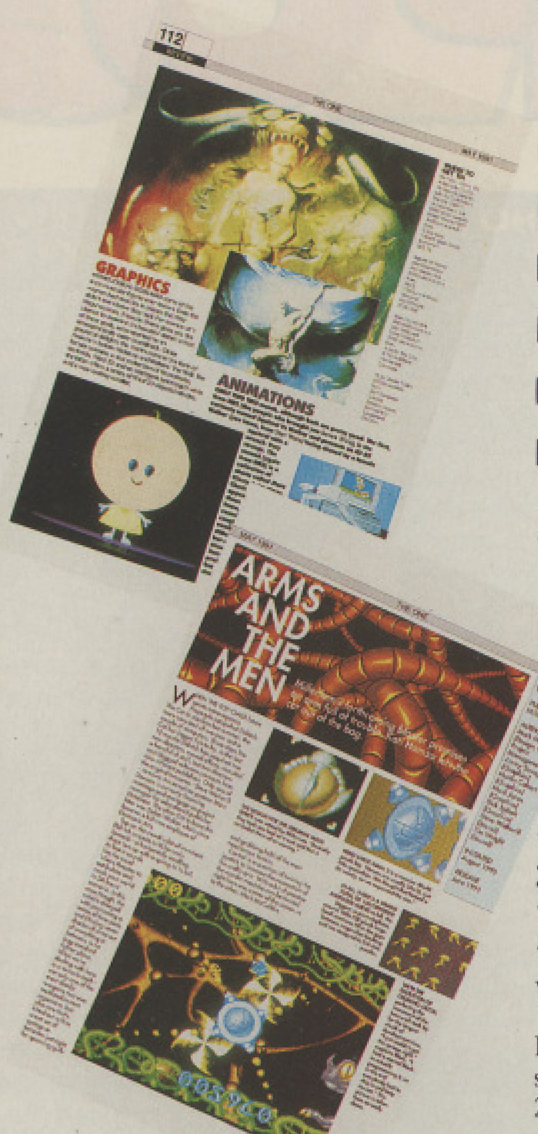
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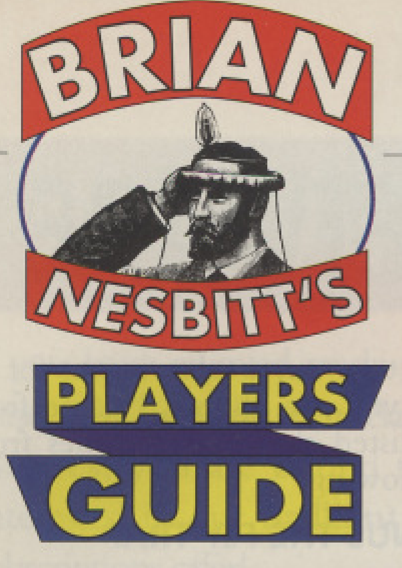
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The original *Populous* was hard enough, but the sequel is even tougher. To help you out, here's Alex Trowers with a complete guide.

POPUL

BASIC TIPS – FOR THOSE WHO ARE JUST STARTING

1 For those of you who have never played Populous, when you are raising land from sea level, raise twice then lower the top. This produces more land, faster than raising each point, but it uses slightly more mana.

2 Always keep on the move raising and lowering land. You should never stop doing this. Whenever you see a walker on the map, make sure he has a place to settle. This is THE most important thing ever.

3 Smaller houses at the beginning of the game produce more population than castles per screen area. This will allow you to spread faster but you may have hassle with mana. The further into the game you get, the more castles you should make.

4 One of the most important things in the whole game is the papal magnet. If you are the good player your magnet is a Golden Sun, if you are the evil guy then it's a Medusa's Head. The Go To Magnet mode will cause your leader to head directly for his magnet and everybody else to head towards him. When they get to him they join him to create a stronger leader. You can also reposition your magnet at any time providing you have:
i. A leader (signified with a magnet above his head)
ii. Enough mana.

If your leader reaches the magnet he will be engulfed in blue flame. Don't worry! When he is like this he is immune to all but the most powerful effects. Unfortunately he is not immune to drowning or being beaten up. If you find that he is standing over an earthquake or something DON'T take him out of Go To Magnet mode until you get rid of the danger.

5 Sprog the house with the right mouse button very early. On most early landscapes you can sprog when the house's flag is below ground. If you're not allowed to then tough. You'll have to play the same as the old Populous. For the two of you who haven't played it, simply reduce the size of the house by raising or lowering land around it until somebody comes out.

6 Keep your land clean. People can't settle on burnt land, rocks or basalt.

7 Always keep control of your papal magnet. If you lose it in enemy territory when your leader dies, try and get it back as soon as possible.

8 The technology level of a person depends on what sort of building he comes out of. These levels alter how successful the character is in combat. A sword is the highest weapon factor and the fist is the lowest. If a character has fallen out of a Whirlwind, then his weapons factor returns to a fist.

INTERMEDIATE TIPS – FOR THOSE WHO CAN PLAY

1 Papal magnets are very useful for directing people to where you want to settle. Move your magnet to the area you wish to settle in and click on Go To Magnet Mode. Make sure your leader isn't in a house. When your people are there, click on Settle Mode.

2 Heroes. When building any hero (except Helen of Troy), always make sure your leader is very strong (the banners at the top of the coliseum should be flying in the fourth bar at least) and holding a sword before clicking on the effect. Helen should be created as soon as the leader has enough population just to avoid starving.

3 Early on in the game, try Basalting around the enemies land. This will create land that he can't settle on unless he places a Verdant first.

4 Castle walls are an excellent defence against a strong or fast opponent. They can only be broken down by very strong people or some effects. Creating a strong leader at one end of a wall then placing the magnet at the other is a good and fast way to clear enemy walls.

5 Try and kill his leader with deep Swamps, Earthquakes or, better still, Baptismal Fonts. If he is in the process of going to magnet then a lot of his men will have the same fate as their leader.

6 The effect that covers the most area is Batholith. For maximum effect hold down the mouse button on a large hilly area. It is very expensive however.

7 If you have plagued people the safest thing to do is kill them. On the other hand you could try converting them with Baptismal Fonts or sending them to attack the enemy as a Hero. Whatever you decide to do about it though, be sure to do it fast before the plague spreads too far.

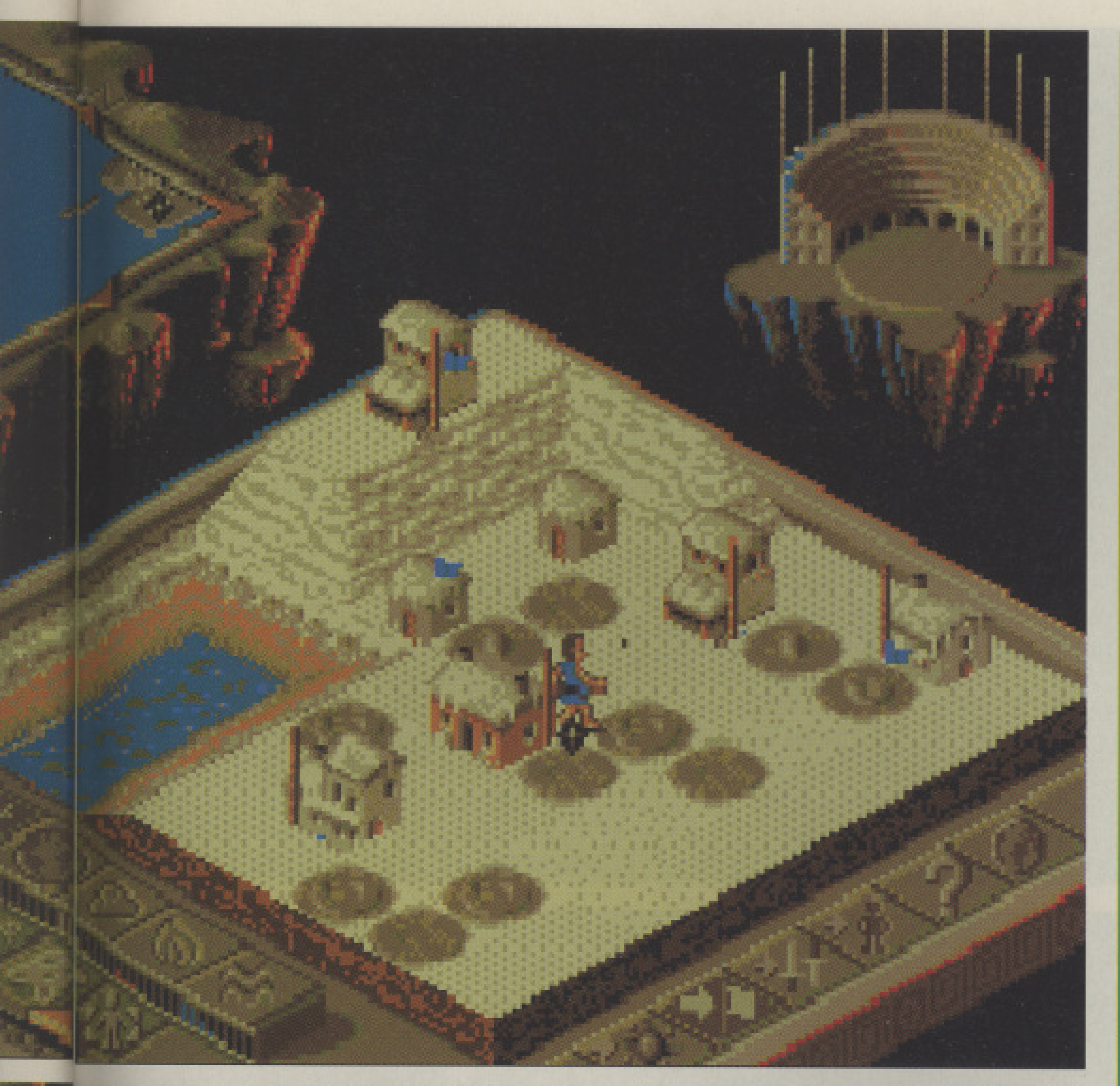
8 Volcanoes are well worth while as they render the land unusable. Try planting a massive forest around the area you intend to Volcano before hand.

9 If the enemy has a particularly strong hero with a high weapons factor (tech level), then place a Whirlwind on top of him. He should then loose all of his weapon skill making him easier to beat up.





.OUS II







VOLCANOES ARE A GOOD WAY of spreading basalt around, making the affected areas lethal. Use your effects wisely as when you combine two correctly the results can be devastating. Starting fires on top of volcanoes (as above) is not a wonderful idea.

EXPERT TIPS – FOR THOSE WHO RECKON THEY CAN BEAT ME!

1 Combine effects for greater devastation or effectiveness. Placing Forests then columns of fire is particularly nasty. Whirlwinds at the point where a Tidal Wave hits the land is also very devastating.

2 In the latter part of a game, where most of the land is flat, Fungus is lethal if used correctly. Experiment with different patterns for full effect. Create a library of patterns for use in certain circumstances. I have assassins, missiles (in eight directions), bombs and waves (see fungus diagram).

3 When sending out a hero, cover the enemy terrain in an effect from the Heroes bank eg: with Heracles use Earthquakes, with Achilles use Fire Rains etc. Broadly speaking the Heroes are immune to effects from their own bank.

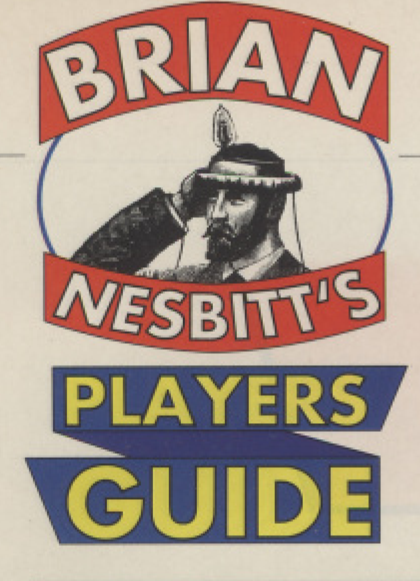
4 You gain mana for each battle won. If somebody is killed by an effect then no mana is gained. With this in mind, if you lightning anyone, put the question mark on them first and stop before he dies. This way it gives your people a chance to beat him up. This only really works if your people are nearby and in fight mode.

5 Convert an area of his land with Baptismal Fonts and use the people there to lower the land to create enough room for a Whirlpool. If you constantly fill the pool you have created with Whirlpools it will eat away his land from the inside out.

6 Before you use a Wind to blow him off the map, lay down a series of Swamps or Earthquakes behind his people. The Wind will then blow his lads to their death. Alternatively, build a Castle Wall the width of the map and place the Wind behind the wall. His people will be forced by the wall off the map.

7 Tidal Waves can be just as devastating to the creator as the victim. A simple way around this is to create a 'rail gun'. Simply build up a ridge along a section of land to form a 'U' shape. Place the Tidal wave in the 'U' shape. Be warned: Basalt eats into Tidal Waves. Never Tidal Wave if your opponents land is covered in Volcanoes.

8 To get the maximum effect from a plague you need as many people to be infected as possible. To achieve this plague a large house or castle. Next use fungus in the squares around that house. That should reduce its possible size and sprog people out to infect others. They will walk over the immature fungus and spread the plague.



The original Populous was hard enough, but the sequel is even tougher. To help you out, here's Alex Trowers with a complete guide.

POPUL

GENERAL HINTS

BUILDINGS

As buildings have more land available to farm, so they prosper and grow. The smallest building is a tent with no available land and the largest is a castle which takes up most of the screen area. Whenever a building is full, a person leaves to find another place to live. Smaller buildings hold fewer people and so they fill up faster. Larger buildings hold more people and are stronger in combat but people leave them less frequently.

STARTING A LEVEL

At the start of a level it is imperative to gain the largest population as soon as possible. Two houses produce more people than one so get as many small houses as possible. Keep sprogging them (unless the level won't let you) until you have about two or three screens worth. Then start converting the innermost houses to castles.

ENDING A LEVEL

It has been said that "...including the Armageddon function in Populous was not a terribly clever idea." – Clayton Walnum. The Armageddon effect was included because towards the end of a game it becomes obvious that you are going to win and rather than prolong the inevitable it is nice to get it over and done with so that you can continue with the next levels. However, on some levels it is impossible to utilise Armageddon. This is what you do if you haven't got it or you believe in Clayton.

Either: Go into Go To Magnet mode so that everybody heads towards your leader. Then use the Place Papal Magnet effect to stick the magnet on an enemy house. When your leader gets there he will beat up the house. Place the magnet on another enemy house and repeat until the enemy is dead. Alternatively, place your magnet in the heart of his land. When your leader gets there he will be followed by lots of your guys. Now enter Fight mode.

Or: Go into Go To Magnet mode and build a very VERY strong leader (at least five flags). Then turn him into Adonis, splitter knight. Be warned, the enemy will have to be very weak before you should try this otherwise he will gain mana at an alarming rate. This could well turn the game around.

Or: Death by lightning. Lightning each of his houses in turn. This is VERY tedious but it can work quite early on the the game.

FUNGUS

Perhaps the most talked about effect in Populous II. Fungus works on the age old principle of Life. Life governs whether a certain colony of cells will survive or not. Basically if a live cell (Fungus) is next to two or three other live cells (including diagonals), then it will survive. Any other amount and it will die of either overcrowding (four or more) or isolation (one or less). If an empty cell is adjacent to three living ones then it will grow and be born. It is therefore possible to produce 'lifeforms' that grow and develop into new life. Think of yourself as a godly genetic engineer.

Incidentally, fungus is like swamp, it only grows on flat land.

LANDSCAPES

Grassy Plains. These worlds are very easy on the population. People don't die out very





THE TYPE OF TERRAIN you are in greatly affects the birthrate of your populace. Grassy plains have them spawning young 'uns at every opportunity, icy worlds tend to make them stay indoors where it's warm, deserts cause people to dry up (ouch, bad pun) and need plenty of cultivated land to make them worthwhile and muddy levels have them dropping like flies.

.OUS II

fast except on the later levels, so it is possible to keep on sprogging with the right hand mouse button even if the house's flag sinks below ground level.

ICE WORLDS

The Ice lands kill people off a lot quicker than Grassy plains. People are more reluctant to leave their houses. Don't sprog until the flag is above the ground unless there is an area of flat land very close indeed because people die out quite fast.

DESERT LANDS

As with the Ice Worlds, the Desert is a very hostile place for little people to live. As before, don't sprog unless there is land very close by. This is especially true of the later levels.

SLUDGE WORLDS

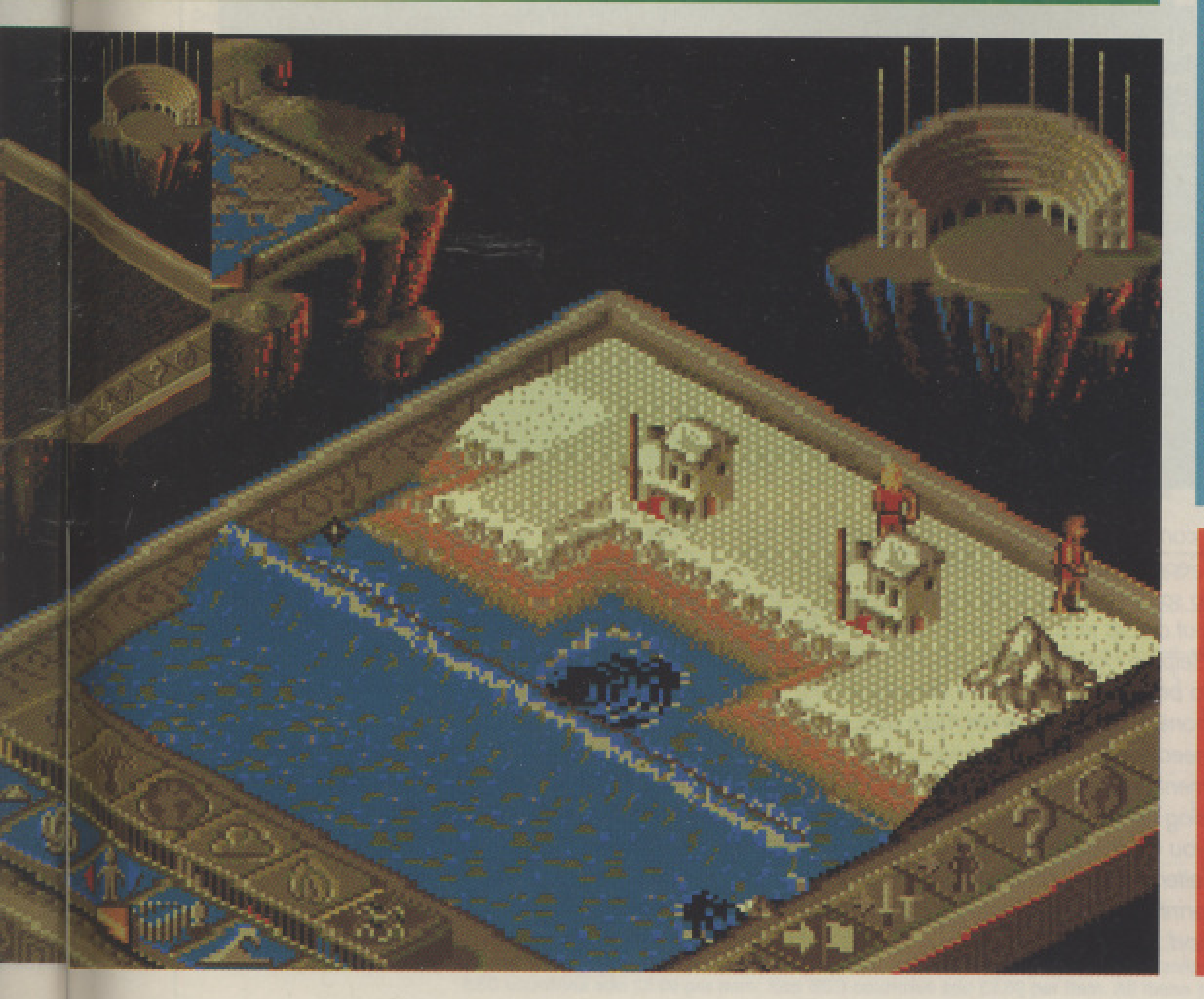
By far the most inhospitable place is a Sludge World. The sea is a mass of slime and the whole landscape is covered in mucus. People die out very fast on these worlds, even early on in the game. Knights are of less use simply because they die really fast. Land–wrecking effects like basalt and volcano are really devastating because his people end up with nowhere to settle.

RAISE ONLY/LOWER ONLY LANDSCAPES

The main piece of advice I can offer for these levels is to take it carefully. Make sure that what you are about to do is right. Keep buildings small so that you get a massive population and make good use of the papal magnet to move your people to settle able land. Effects that cause Basalt to be left behind are lethal. Volcano as soon as possible. Above all, don't panic. Its better to loose a couple more people in a swamp than to render the land totally unsettleable. Take your time.

NO MODIFY LANDSCAPES

Again, land destroying effects (Volcano, Batholith, Whirlpool etc.) are of paramount importance. You have no alternative but to use your magnet to attack the enemy. Join mode is very useful on the Ice, Desert and Sludge versions.

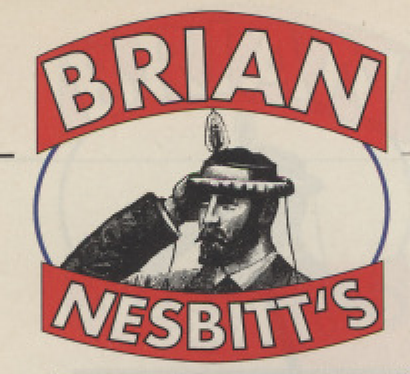


A GAME IN THE LIFE OF ALEX TROWERS, POPULOUS II SUPREMO

I would start off by sprogging instantly. Raise land to form flat land with tiny hills on it and continue sprogging. When I have about three screens worth of small houses I would start to turn the innermost ones into castles. Go to the enemy's land and hit him with a Whirlpool or two. If I am playing against a computer, the Whirlpools will keep him occupied for ages. If it is a human opponent then it is very annoying for him. From now on it is just a spread race. On the way I would plant loads of trees around his areas of most population and then Fire Column them. Either that or continue a barrage of Whirlwinds over the sea that my Whirlpools have created. By this time I usually have enough mana for a Volcano or two. Something to note here. If you are playing against a human, one tactic is to Volcano an area of coast that he was just working on. This may not be very efficient at killing people but there is nothing more annoying than having your hard work destroyed in a flash. Your opponent's morale and will to fight will be shattered (NOTE: Do not attempt this if he is bigger than you). By this time he is destroyed. Watch out for sneaky Baptismal Fonts (keep an ear out for the splosh sound effect) as your opponent gets desperate. Now for the final blow. If I have Volcanoed then a Tidal Wave is out of the question. No I would go for something like a Wind and Earthquake combo. Having said all this, it is important that you understand that each game is different and poses a new challenge. Each situation must be evaluated on its own. What I have done here is outline one of my playing strategies. In some games I go for a Death by Tidal Wave and Whirlwind approach, while in others it maybe a Heracles and Earthquake or just a simple Rain of Fire. It's up to you to develop your own playing style. Tailor your god to suit the way you like to play.

CHEAT MODE

When you Lightning anything, press the '1' key then release the mouse button. The Lightning will continue until you click the mouse button. All this while it costs you no mana!!!



HELPING HANDS

Well, here we are again. The nerve centre for the masses. Tips, cheats and hints have never been more plentiful and I love it. Keep 'em coming folks, there are prizes galore for the best.

CHEATS

FINAL FIGHT
Pause the game and type SHERIFF FATMAN to get infinite lives.
ROLLING RONNY
Keep pressing F9 to get more cash.
FROM: JONATHAN KENNY, SOLIHULL

HUDSON HAWK
Type SANITYCLAUSISCOMINGTOTOWN (no spaces) for infinite lives.
THE BLUES BROTHERS
Type HOULQ on the character screen to get infinite lives. Press 1 to 6 to skip levels.
TERMINATOR 2
Press pause during the game and then press F1 to F10. Now press Escape to skip a level.
GODS
When entering password, type SORCERY for infinite lives.
FROM: STEVE 'THE CELT' MORGAN, CARDIFF

STAR TIP: ROBOCOD

You've already had the complete run-down on *RoboCod* thanks to those good old boys at Millennium, but if you're still finding things a bit tough, here's a few helpful hints from Neil Jones of Aintree:

To Get Invincibility
Jump onto the first roof and collect the bonuses in the following order
Cake
Hammer
Earth
Apple
Tap
This lasts for about ten minutes or until you pick up another invincibility bonus.

To Unlock All Of The Doors
Use the invincibility cheat as above then enter the first level. Walk left and go through the exit. When you come back out, all the doors will be unlocked.

To Finish The Game
Unlock the doors as fast as you can, then run to the far right to find Dr. Maybe's door. If you've been fast enough you'll still be invincible. Keep jumping on his head to kill him.

The Very Big Bonus
Go into the door under Dr. Maybe's after becoming invincible. When you come back out, jump on the golden snowmen on the far right. Now stand on the ! blocks and they rise, allowing you to fall down and collect the bonuses.

Phew! What can I say other than £50 worth of software is on its way to you Neil. Congrats!

LEVEL CODES – ANOTHER WORLD

Well, I've had literally billions of these little babies (all right, maybe not billions but certainly hundreds). Level codes have been pouring in like nobody's business, along with plenty of solutions. I'll be printing a guide next month (not that I think any of you need one), but for now here are the codes. Just press C at any point in the game to enter one.

Level	Code	Level	Code
1	EDJI	7	LIBC
2	HICI	8	KCIJ
3	FLLD	9	LDCI
4	EDIL	10	ICAH
5	FADK	11	LDIJ
6	CCAL	12	LALD
		13	KJIA

Dear Brian,
I've been playing the conversion of the dramatisation of Sidney Sheldon's *Rage Of Angels* and am having difficulty expressing my undying love to the character portrayed by Jaclyn Smyth. I know that she's suffering from breast cancer and will die within the month, but I can't find the small Arabian Jewellery Shop to purchase the Bronze Heart Necklace with the gold-plated clasp. Every time I try to get into the hospital, the evil, ruthless tycoon Brett Masterson gets in the way. How do I get past him?
George Styles, Bradford, W. Yorks

I can't imagine what kind of a nutter you are, George, but this letter does give me a chance to say something that I've been meaning to put across to you all for a while now: The Helping Hands section is not – I repeat not – to be taken lightly. There are dozens of honest, decent souls out there who really do need some help (game-wise, I mean, not mentally as in your case). Letters like this just clog up the system... They are fun though. Tell you what. Send me your funniest Dear Brian letter and if I decide that they're worth printing, you may even get a prize of some sort.

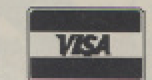
Dear Brian,
Can you help me out on *Monty Python's Flying Circus*? I've heard that there are secret bonus rooms to be found on some of the levels, but I don't know where they are.
Malcolm Hewick, Banbury, Avon

The secret rooms you're talking about are the ones where Gumby's body is replaced with a spring. To find them, try looking in the places where the enemies emerge from. The tubes and pipes don't always lead to a bonus, but certain ones do and there's usually more than one on each section.

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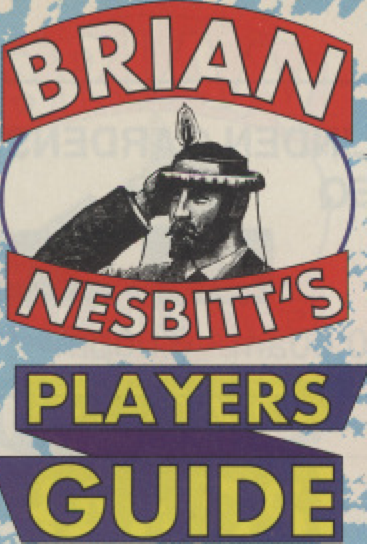
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PLAYERS GUIDE

The French may be wonderful people, but they can certainly produce some hard games. To help even out the odds, Adam Morley from Leicester presents his helpful guide to *Battle Isle*.

BATTLE

UNITS

FAMILIARISE YOURSELF with the units that you start with and with those of the enemy. Use heavy Crusader tanks along with Gladiators and Scorpions for any large scale attacks and back these up, if possible, with FAV-Busters.

Keep FAV-Busters, transport vehicles, SAM units and artillery away from the threat of well-armed enemy units. It is also important to protect your infantry pieces, as these are the only units that can take control of depots, factories and HQs.

When you do engage in combat, try not to over-extend your frontline or area of operation as the computer will try to surround you. Rotate your units as frequently as you can, allowing them to increase in experience, and try not to let the computer get into positions where it can attack each of your units with three of its own.

The key to winning on most islands are your experienced units. Units with three or more experience stars, and particularly those with Iron Cross experience, should be repaired quickly and then returned to the battle front. Highly experienced units can wipe out opposing enemy units in one fire phase.

When the computer has a great deal of air power, stay close to your HQ and/or depots, and protect those units unable to attack air targets with those which can. Dedicated anti-aircraft units are best, but Crusader tanks and FAV-Busters are also useful, as are fighters and choppers, if you have any.

TO START YOU OFF, here are the codes and basic winning strategies for the first seven islands, as well as some general hints and tips. The rest of the islands will be covered next month.

CODES AND STRATEGY

1. Conra: Position tank units around the northern end of the road bridge – including those units from your HQ. Send a Gladiator round to come in from the west. Destroy oncoming enemy units and then move Demon infantry to take the enemy HQ.

2. Phase: Gather your tank units close to your HQ and bring back those units dispersed across the map. Soak up enemy attacks, repair your best units and then advan

3. Exoty: Use your FAV and Gladiator to take out the enemy artillery piece to the north; then escape, if you can, back to HQ and repair damage. Bring NE forces west and engage the small enemy group in the north from both sides, always protecting your infantry. The main battle will centre round the road bridges.

4. Mount: Here, control of the depots is all important. Take care with your FAV or you'll lose it quickly. Capture the depot in immediate range of your infantry. Then deploy the units inside to stop the enemy from taking it back. Protect your artillery and use this to shell enemy units close by. You should bring your remaining tank forces around by road from the north and attack the enemy depot. Then march on the enemy HQ.

5. Fight: Send two units east to secure the top right depot, and then as many as possible south towards the better stocked depot. The enemy may take this before you, but with skill you can take it back – and from there, win the battle

6. Rusty: Take two Gladiators, a Provider carrying Demon infantry and secure the factory. Use the two Crusaders and several AD-5 Blitz's to pressure the enemy forces heading for the central depot. Your chief concern here is the enemy air power. Use your units with anti-air capability to protect vulnerable units. When the air threat is over, move on the enemy HQ.

7. Fifth: In order to win here, you must pull all units back towards your HQ and SE depot. Meet the massive air threat with all units capable of anti-air attacks, as well as your two fighter units. Don't allow the enemy in behind you – form a defensive half-circle around your HQ entrance. Use the TLAV Invader to bring forces from the SW island – use your artillery and repair points with care. This is hard, and success requires you to smash the enemy air threat before you can try anything else.

8. Vesuv: Take all units from your HQ. Send half to defend your factory to the SW and half S to support your demon infantry and transport unit. Take the nearest depot and build an angel artillery unit as quickly as possible. Try to take the enemy angel out and then let them advance towards you. Move on their HQ when their forces are depleted enough.

9. Magic: Control of factories is the key here. Send a FAV and a demon inside a provider along the south road to secure the southern factory. Send another force, with scorpion backup to take the NE factory. Also send a strong force into the heart of the island, comprising anti-air capable units. Meet the air strike and then continue your advance to hinder the enemy's acquisition of the central factories. Once in firm control of the N and S factories, you can build units and begin a push on the enemy HQ – angels are useful, but easy prey for air units.

10. Space: Move south in force to try and take the depot at the bottom of the map. Use your SC-P Merlin early to start building a repair depot somewhere south of the NW factory. Send a demon unit to secure the factory and build units thoughtfully – air power is good. Move on their factory, if you are able, and bring forces from your factory to defend the HQ. Then start towards the enemy HQ.

11. Valey: Your only real option here is to head east and take the depot there, while at the same time withdrawing your forces from the south and allowing the enemy to slowly advance. Draw the enemy as close to your HQ as possible and then, using units from the captured depot, make a dash south towards the enemy HQ. Hopefully you will have enough surviving demons to take the place. *

12. Testy: A large island, with success reliant upon the four caches of Uridium. Move all but the FAV in the SE area of the map to attack the enemy units guarding the Uridium there, (you will not keep it, but will slow the enemy's capture of it). Then, in the SW corner, surround the Uridium with your units, keeping the AD-5 Blitz facing east to attack the incoming enemy Giant-plane. Use the FAV here for hit and run tactics.

Then load the SC-P Merlin onto a TLAV-Invader at your northern docks, plus and SC-T Provider with a Demon unit inside. Send the TLAV south, dropping off the provider near the depot it passes on its way south to the guarded Uridium.

Use your forces SE of your HQ to race down the road and secure another Uridium cache. Use your anti-air capable units for this, as well as your air units. Use your other tanks, etc, to stop the enemy advance. Also send forces to capture the Uridium guarded by two enemy scorpions. Once the Uridium is safe – you can usually capture three of the four caches – transport to your depots and factory, and the game should be yours. *

ISLE

13. Terra: First, take all units from your HQ and block the three hexes between it and the western mountains: keep your FAV behind the frontline. At the same time, put both demon units inside the provider North of your HQ and send them W onto the road. Whilst blocking the enemy, send forces to protect the provider and head W towards the key depot: when the provider is within four hexes, unload the demons and move on the depot, allowing the enemy infantry to take it first.

Meanwhile, take your cargo ship towards the channel between the main isle and the factory isle. Send the three attack boats N to attack the enemy sub. Also take tanks form your Northern depot and race NW to block the enemy units trying to move south from the depot. Send the spare provider, with demon on board, W to board the cargo ship.

Transport the troops to the factory isle, take the factory and collect the Uridium S and N. Hold the enemy back until your new units are made and transported over to the main island. From here you should easily take control.*

14. Slave: Use your attack ships to form a defensive line to provide a safe channel for your cargo ship to move north along. Load a Demon aboard the cargo vessel and head north. Wait for the enemy sea attack and fight a defensive battle until you get the upper hand. Use the Demon and the cargo ship to take the NE depot and bring the units down to the battle front.

At the same time, with the forces near your HQ, form a straight defence line with tanks and an AD-5 Blitz (position this on the mountain), NW of your HQ to hold back the enemy: keep a blitz and a scorpion in reserve behind this line. Block the bridge SW of your HQ with a Crusader, and send forces south to stop the enemy reaching the factory. Move on the factory with a demon and transport unit.

Once the factory is yours, build an angel, a giant and an AD-9 Sphinx. Wait until the enemy air threat is diminished and then take a strike force in the giant NW to capture the enemy HQ in a sneak move.

15. Never: Outnumbered heavily, you must concentrate your forces in order to defend your HQ while an expeditionary heads S to take the lone factory. Here you should create a TLAV-Invader, an AD-9 Sphinx and an angel, if possible. Then push east towards the next depot. Form your defence lines NE and SE of your HQ and draw the enemy onto yourself.

As soon as it is ready, race north with the TLAV and pick up the forces on the NW island. As soon as the pick up is made, pull back your mainland forces and let the enemy follow you. Then sneak the TLAV round the back, from the north, and capture the enemy HQ (be careful to keep the demons out of artillery range.

16. River: Hold off the massive enemy forces close to your HQ and use the TLAVs out to sea to unload units from your convoy ships and then transport them to the mainland. Send your convoy ship with the Crusaders north and land them beneath the enemy depot filled with air units.

Bring the northern convoy ship into dock close to the unowned depot and land units to take it. Move the ship in the NW section of the map into dock and get the units off fast, before an air strike is launched. With the ship further south, hurry to the depot at the southern edge of the island and unload your units to take it.

Send the last convoy ship up the river channel that splits the island and outflank the enemy forces besieging your HQ. From here, keep whittling away at the enemy until you have the advantage.

* These levels always seem to lock-up if played from a hard drive. They need to be played from disk, which is slower but less frustrating.



KEY TACTICS

THE FIRST THING to do is to examine the map of the island. Identify depots or factories within reach and send units to try and take these. It is often here, within the first few moves, that the tide of war can turn.

A good tactic is to stay within easy reach of your HQ, depots and factories, allowing the enemy to come at you. This inevitably means that they have a long way to go for repairs, while you can nip back into your buildings quickly and easily. Then, when the enemy begins to retreat, you can chase them down with your experienced and repaired units.

Keep your artillery pieces protected from all threats, as these long-range weapons can decimate enemy attacks if shielded and used properly: unfortunately, they, like SAM units, take three phases before coming into operation.

If you have air transport units or sea-going transporters you can often sneak an attack force over to the enemy HQ while the computer is engaged in an assault on your main force.

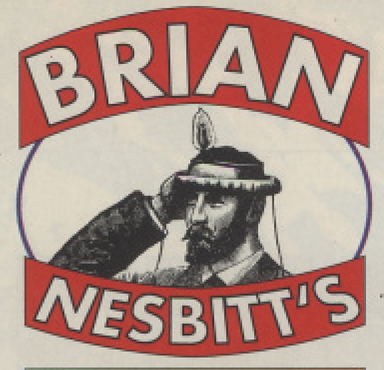
Factories usually have more power units than depots, and can be used to build certain units. Take care to examine the state of the battle and the options open to you before creating new units: it isn't much use building a SAM unit if all enemy air threats have been neutralised.

On some maps you will find Uridium crystals. Go all-out to secure these, as each one gives you 50 power units to use in repair or manufacture.

TAKING DEPOTS AND FACTORIES

OFTEN YOU WILL be engaged in a race with the enemy to capture these installations; a race you frequently lose. However, if you surround the three hexes round the entrance to these buildings, the enemy cannot get units out, and this gives you a chance to bring the Demon infantry to take them back.

If you arrive at a building together with enemy infantry, wait for them to enter on their movement phase and then, when it is your turn to move, go in after them. This will give you an extra unit. But be careful, the enemy can do the same.



CONTACTS

There's something missing from this month's Contacts page. See if you can tell what it is. Go on, have a look, I don't mind waiting. Dum diddi dum... Ah, you're back. So what was it? That's right, the telephone numbers are gone. Now let me see if I can get the next message across clearly. DON'T USE THE PHONE TO CONTACT A CONTACT! A lot of people are sending me their numbers without understanding the full consequences . Contacts receive a lot of phone calls (and I'm talking in hundreds here) and not everyone sticks to the specified times. Parents start getting annoyed, neighbours complain about the constant ringing. So in short, DON'T USE THE PHONE FOR A CONTACT!

NAME: Scott Carter
ADDRESS: 74 Hitchings Way, Reigate, Surrey, RH2 8ER
GAMES: Beach Volley, Chuck Rock, Dogs Of War, Dragon Ninja, Dungeon Master, Empire Strikes Back, E.S.W.A.T., Escape From The Planet Of The Robot Monsters, FA-18 Interceptor, Flood, Full Contact, Future Basketball, Golden Axe, Ikari Warriors, James Pond, Kick Off 2, Kult, Leisure Suit Larry 1 & 2, Lemmings, Nuclear War, Return Of The Jedi, RoboCop, R-Type, Savage, Shadow Of The Beast, Shufflepuck Cafe, Silkworm, Speedball 1 & 2, Star Trek, Star Wars, Streetfighter, Supremacy, Test Drive 2, Toki, T.N.T. Fantasy Wrestling, The Secret Of Monkey Island, Xenon 2.

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NAME: Andrew Pow
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GAMES: 4D Sports Boxing, Back To The Future 2, Birds Of Prey, Blues Brothers, Chase HQ 2, Chuck Rock, Days Of Thunder, Double Dragon 1 & 2, E-Swat, Final Blow, Final Fight, First Samurai, Flood, Full Contact, Gods, Golden Axe, Gremlins 2, Hard Drivin', Hero Quest, Insanity Fight, James Pond 1 & 2, Jimmy White's Whirlwind Snooker, Kick Off 1 & 2, Lemmings, Line Of Fire, Lotus 1 & 2, Magic Pockets, Man Utd Europe, Monty Python's Flying Circus, Night Breed, Pang, Prehistorik, Prince Of Persia, Power Drift, Rainbow Islands, Rick Dangerous 1 & 2, RoboCop 1 & 2, R-Type 2, Speedball 2, Super Cars 1 & 2, Super Hang-On, Time Machine, Tetris, Toki, Wings Of Fury, World Class Leaderboard Golf, World Trophy Soccer, Z-Out.

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1. Wherever possible, send your query along with a stamped addressed envelope.
2. Make sure you explain your problem clearly. Don't be afraid to use daigrams, illustrations or pieces of felt stuck onto cardboard.

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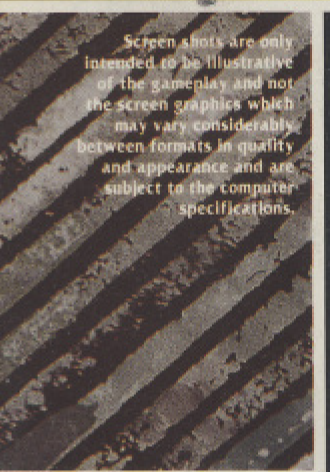
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